



EXCELL'S

ANTHEMS FOR The Choir

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JOHN R. SWENEY,
FRANK M. DAVIS,
H. W. FAIRBANK,
CLAR H. SCOTT,
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J. M. DUNGAN,
MACKENZIE.

E. O. EXCELL.



Mrs E. G. Sage



"Sing unto the Lord."

Excell's Anthems

FOR THE CHOIR.

Consisting of

Solos, Duets, Trios, Quartetts, Choruses

ETC.; ETC.

WRITTEN BY A LARGE LIST OF ABLE COMPOSERS.

PUBLISHER.

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EXCELL'S ANTHEMS.

VOL. II.

CONSIDER THE LILIES.

E. O. EXCELL.

Andantino.

Organ.

The organ part is written for a four-part organ (two manuals and two pedals) in G major, 4/4 time. It begins with a mezzo-forte (m) dynamic. The right hand plays a flowing melody in the upper manual, while the left hand provides harmonic support in the lower manual and pedals. The piece is marked 'Andantino'.

DUET. ALTO.

The alto vocal line is written on a single staff. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics are written below the staff.

Con - sid - er the lil - ies of the field, how they grow, They

TENOR.

The tenor vocal line is written on a single staff. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics are written below the staff.

The organ part continues with the vocal duet. It features a mezzo-forte (m) dynamic. The right hand plays a flowing melody in the upper manual, while the left hand provides harmonic support in the lower manual and pedals. The piece is marked 'Andantino'.

CONSIDER THE LILIES. CONTINUED.

toil not, nei-ther do they spin, They toil not, nei-ther do they

This system contains the first two measures of the song. The vocal melody is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "toil not, nei-ther do they spin, They toil not, nei-ther do they".

spin, They toil not, nei-ther do they spin.

This system contains the next two measures of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are: "spin, They toil not, nei-ther do they spin."

rit.

This system contains the final two measures of the song. The piano part features a more complex texture with arpeggiated chords. The tempo marking *rit.* (ritardando) is present. The lyrics for this system are not explicitly written but correspond to the end of the phrase "spin."

SOPRANO. TUTTI.

Con - sid - er the lil - ies of the field, how they grow, They

ALTO.

Con - sid - er the lil - ies of the field, how they grow, They

TENOR.

Con - sid - er the lil - ies of the field, how they grow, They

BASS.

f

f

toil not, nei - ther do they spin. They toil not, nei - ther do they

f

toil not, nei - ther do they spin. They toil not, nei - ther do they

f

spin, They toil not, toil not, nei - ther do they

spin, They toil not, toil not, nei - ther do they

This system contains two staves of vocal music (Soprano and Alto) and a grand staff of piano accompaniment. The vocal parts have lyrics underneath them. The piano accompaniment features chords and moving lines in both hands.

spin;..... *f* Con - sid - er the lil - ies of the

nei - ther do they spin; *f* Con - sid - er the lil - ies of the

This system continues the musical piece. It includes vocal staves with lyrics and a piano accompaniment. A forte (*f*) dynamic marking is present above the vocal staves. The piano accompaniment includes a grand staff with chords and melodic lines.

field, how they grow, They toil not, toil not,

field, how they grow, They toil not, toil not,

This system contains two staves of vocal music (Soprano and Alto) and two staves of piano accompaniment. The vocal parts have lyrics underneath. The piano part features chords and moving lines in both hands.

rit.
nei - ther do they spin.

nei - ther do they spin.

This system continues the vocal and piano parts. It begins with a 'rit.' (ritardando) marking. The vocal parts have lyrics underneath. The piano part continues with chords and moving lines.

After D. S. go from here to Tenor Solo on Page 191.

rit. *f*

This system concludes the page. It includes a direction for the Dancer Soloist (D. S.) to go to the Tenor Solo on the next page. The piano part features a 'rit.' marking followed by a 'f' (forte) marking and a more active melodic line.

BASS SOLO.

They toil not, nei-ther do they spin, They toil not, nei-ther do they spin.
Omit this Solo second time.

And yet I say un-to you, that Sol-o-mon in all his

glo-ry was not ar-ray'd..... like one of these..... Was

*Rit.**D.S.*

not ar-ray'd, like one of these.....

D.S.

CONSIDER THE LILIES. CONTINUED.

191

Andante.

TENOR SOLO.

And yet I say un - to you,..... I say un - to

you,..... that Solomon in all his glo - ry, That

Solomon in all his glo - ry, was not ar - rayed,..... was not ar -

rayed,....., Was not ar - rayed like one of these.

CONSIDER THE LILIES. CONTINUED.

TUTTI. *cres.*

Was not ar - ray'd,..... was not ar - ray'd,..... was not ar -

tempo.

Was not ar-ray'd, was not array'd, was not ar -

tempo. *m* *cres.*

cres.

rayed like one of these; Was not ar - rayed,..... was not ar -

rayed like one of these, of these; Was not arrayed,

cres.

rayed like one of these, of these; Was not arrayed,

m *cres.*

rayed,..... was not ar - rayed like one, like one of
 was not arrayed, was not ar - rayed like one, like one of
 was not arrayed, was not ar - rayed like one, like one of

f

p these; Was not ar - rayed..... like one of these.....
pp *rall.*

these; Was not arrayed like one of these.
p *pp*

these; Was not arrayed like one of these.
p *pp* *rall.*

SAVIOR, SOURCE OF EV'RY BLESSING.


A. BEIRLY.

Andante. SOLO. *Sostenuto.*


Alto. 

Organ. *f*  *rit.* *M a tempo.*

Sav - ior, source of

m  *f*

ev - 'ry bless-ing, Tune my heart to grate - ful lays; Streams of



f  *f*

mer - cy, nev - er ceas - ing, Call for songs of loud-est praise.



SAVIOR, SOURCE OF EV'RY BLESSING. CONTINUED.

195

Moderato.

SOPRANO. QUARTET or TUTTI.

Teach me some me - lo - dious meas-ure, Sung by

ALTO.

m
TENOR.

Teach me some me - lo - dious meas-ure, Sung by

BASS.

Moderato.

rap - tur'd saints a - bove; Fill my soul with

rap - tur'd saints a - bove; Fill my soul with

rap - tur'd saints a - bove; Fill my soul with

rap - tur'd saints a - bove; Fill my soul with

sa - cred pleas-ure, Fill . . . my soul with sa - cred

Fill

sa - cred pleas-ure, Fill my soul with sa - cred

pleas - ure, While I sing re - deem - ing love.

While.....

pleas - ure, While I sing re - deem - ing love.

BASS SOLO.

Moderato. Thou did'st seek . . . me when a

The first system of the musical score. The top staff is a Bass Solo in G major, 4/4 time, marked 'Moderato'. It begins with a whole rest, followed by a half note G, a quarter note A, a half note B, and a quarter note C. The piano accompaniment starts with a forte 'f' dynamic. The right hand plays a series of chords: G4-B4, A4-B4, B4-C5, and C5-B4. The left hand plays a steady eighth-note bass line: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, 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G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-29

TUTTI. *Moderato.*

By thy hand restor'd, de - fend - ed, Safe thro' life thus far I've come;

By thy hand restor'd, de - fend - ed, Safe thro' life thus far I've come;

The first system of the musical score, featuring vocal parts and piano accompaniment. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'TUTTI. Moderato.' and the dynamics are 'f' (forte). The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics 'By thy hand restor'd, de - fend - ed, Safe thro' life thus far I've come;'. The piano accompaniment consists of a right hand with a melody and a left hand with chords.

Safe, O Lord, when life is end - ed, Bring me to my heav'nly

Safe, O Lord, when life is end - ed, Bring me to my heav'nly

The second system of the musical score, continuing the vocal parts and piano accompaniment. It maintains the same key signature and time signature. The vocal parts sing the lyrics 'Safe, O Lord, when life is end - ed, Bring me to my heav'nly'. The piano accompaniment continues with a melody in the right hand and chords in the left hand.

home; Safe, O Lord, when life is end - ed, Bring me to my heav'nly

home; Safe, O Lord, when life is end - ed, Bring me to my heav'nly

f

This system contains the first two staves of the vocal melody and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The first staff of the piano part features a series of eighth notes in the right hand and a single note in the left hand. The second staff of the piano part features a series of eighth notes in the right hand and a single note in the left hand. The vocal staves have lyrics underneath them.

home. A - - - - men, A - - - - men.

home. A - - - - men, A - - - - men.

p *ff rall.*

p cres. *ff rall.*

This system contains the second two staves of the vocal melody and the second two staves of the piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment features a series of eighth notes in the right hand and a single note in the left hand. The first staff of the piano part has a *p* dynamic marking. The second staff of the piano part has a *ff rall.* dynamic marking. The third staff of the piano part has a *p cres.* dynamic marking. The fourth staff of the piano part has a *ff rall.* dynamic marking.

NEARER, MY GOD, TO THEE.

JNO. R. SWENEY.

Soprano. Tenor. Organ.

1. Near - er, my God, to thee, Near - er to thee!

E'en..... though it be a cross That rais - eth me;....

Near - er, my God, to thee,

Still all my song shall be,

m *p*

rit.

Near - er, my God, to thee, Near - er to Thee!

BASS SOLO. *f*

2. Though like a wan - der-er, The sun gone down,.....
4. Then with my wak - ing tho'ts Bright with thy praise,.....

Dark - ness be o - ver me, My rest a stone;.....
Out of my ston - y griefs, Beth - el I'll raise;.....

NEARER, MY GOD, TO THEE. CONTINUED.

Yet in my dreams I'd be Near er, my God, to thee,
So by my woes I'd be Near er, my God, to thee,

Near - er, my God, to thee, Near - er to Thee!.....

rit.

QUARTETTE. SOPRANO.

m
3. There..... let the way ap - pear, steps un - to
5. And..... when on joy - ful wing, cleav ing the

ALTO.

TENOR.

BASS.

3. There let the way, let the way ap - pear, Steps un - to
5. And when on joy - ful, on joy - ful wing, Cleav ing the

heav'n;.... sky,..... All..... that thou send - est me, Sun,..... moon,and stars for - got,

heav'n;..... sky,..... All that thou send - est me, Sun,moon,and stars for - got, All that thou send - est me, Sun,moon,and stars for - got,

In mer - cy giv'n;.... Up - ward I fly;..... An - gels to beck - on me, Still all my song shall be,

In mer - cy, mer - cy giv'n; Up - ward I fly, I fly;

NEARER, MY GOD, TO THEE. CONCLUDED.

Musical score for "Nearer, My God, to Thee" (Concluded). The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the remaining three lines. The lyrics are: "Near - er, my God, to thee, Near - er, yes, near - er, my God, to thee, Near - er to thee, yes, near - er to thee!". The score includes various musical notations such as notes, rests, and dynamic markings like *m* (mezzo-forte) and *rit* (ritardando).

Near - er, my
 Near - er, yes, near - er, my
 Near - er, my God, to thee, Near - er, yes, near - er, my
 God, to thee, Near - er to thee, yes, near - er to thee!
 God, to thee, Near - er to thee, yes, near - er to thee!
 God, to thee, Near - er to thee, yes, near - er to thee!

GRACIOUS SPIRIT, LOVE DIVINE!

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H. A. LEWIS.

Alto.

Gra - cious Spir - it, Love di - vine!

Organ.

Let..... thy light.... with - in..... me shine;

All..... my guilt y fears..... re - move;

Fill..... me with..... thy heav'n - ly love.

SOPR. *f* *f*

Speak thy pard'-ning grace to me; Set the burdened sin - ner

ALTO.

TENOR. *f* *f*

BASS. Speak thy pard'-ning grace to me; Set the burdened sin - ner

free; Lead me to the Lamb of God; Wash me

free; Lead me to the Lamb of God; Wash me

in his pre - cious blood, Wash me in his pre - cious blood.

in his pre - cious blood, Wash me in his pre - cious blood.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano part is in bass clef. The lyrics are: "in his pre - cious blood, Wash me in his pre - cious blood." The first vocal staff has a dynamic marking of *f* (forte) above the first measure. The piano part features a steady accompaniment with chords and moving lines in both hands.

BASS SOLO.

Life and peace..... to me..... im - part,

This system features a bass solo in the bass clef and piano accompaniment in treble and bass clefs. The key signature remains two flats. The lyrics are: "Life and peace..... to me..... im - part,". The piano part provides harmonic support with chords and a moving bass line.

Seal.... sal va - tion on my heart;

This system continues the bass solo and piano accompaniment. The lyrics are: "Seal.... sal va - tion on my heart;". The piano part includes a section with dense chordal textures in the right hand, creating a rich harmonic background for the solo.

GRACIOUS SPIRIT, LOVE DIVINE! CONTINUED.

cres.

Dwell..... thy - self..... with - in..... my breast,

cres.

rit. e dim.

Earn - est of..... im - mor tal rest.

rit. e dim.

f

Let me nev - er from thee stray; Keep me in the nar - row way;

f

Let me nev - er from thee stray; Keep me in the nar - row way;

Fill my soul with joy di-vine; Keep me, Lord, for-ev-er

Fill my soul with joy di-vine; Keep me, Lord, for-ev-er

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (f) dynamic. The lyrics 'Fill my soul with joy di-vine; Keep me, Lord, for-ev-er' are written below the vocal staves. The piano accompaniment features chords and moving lines in both hands.

thine, Keep me, Lord, for-ev-er thine; A-men, A-men.

thine, Keep me, Lord, for-ev-er thine; A-men, A-men.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics 'thine, Keep me, Lord, for-ev-er thine; A-men, A-men.' are written below the vocal staves. The music begins with a forte (f) dynamic and includes a 'rit. e dim.' (ritardando and diminuendo) marking towards the end of the system. The piano accompaniment continues with harmonic support for the vocal lines.

WAKE THE SONG OF JUBILEE.

E. O. EXCELL.

Moderato.

m

Soprano. Wake the song, wake the song, wake the

Alto. Wake the song, wake the song, wake the

m

Tenor. Wake the song, wake the song, wake the

Bass. Wake the song, wake the song, wake the

Organ. *m*

m

song, wake the song of ju - bi - lee;..... Wake the

song, wake the song of ju - bi - lee, of ju - bi - lee;

song, wake the song of ju - bi - lee. of ju - bi - lee;

m

song, wake the song, wake the

wake the song, wake the song, *f*

m wake the song, wake the song, wake the

m song, the song of ju - bi - lee; Let it ech - o..... o'er the

Let it ech - o

m song, the song of ju - bi - lee; Let it ech - o

sea, Let it ech-o..... o'er the sea, Wake the song,.....

o'er the sea, Let it ech-o o'er the sea, **BARITONE SOLO.** Wake the

e'er the sea, Let it ech-o o'er the sea, Wake the song,.....

TENOR.

BASS.

f

f

f

p

wake the song, wake the song, wake the song, wake the song of ju - bi -

song, wake the song, wake the song, wake the song of ju - bi -

wake the song, wake the song, wake the song, wake the song of ju - bi -

p

p

lee, of ju - bi-lee; Loud as might-y thunders roar, when it
lee;..... Loud as might-y thun-ders roar, when it
lee, of ju - bi-lee; Loud as might-y thunders roar, when it

f

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The third staff is a piano accompaniment line. The lyrics are: 'lee, of ju - bi-lee; Loud as might-y thunders roar, when it' on the first line, 'lee;..... Loud as might-y thun-ders roar, when it' on the second line, and 'lee, of ju - bi-lee; Loud as might-y thunders roar, when it' on the third line. A dynamic marking of *f* (forte) is placed above the second staff.

breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee,.....
breaks, when it breaks up-on the shore; Wake the song, wake the
breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee,.....
ff

This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics. The second staff is another vocal line, also with lyrics. The third staff is a piano accompaniment line. The lyrics are: 'breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee,.....' on the first line, 'breaks, when it breaks up-on the shore; Wake the song, wake the' on the second line, and 'breaks, when it breaks up-on the shore; Wake the song..... of ju - bi-lee,.....' on the third line. A dynamic marking of *ff* (fortissimo) is placed above the second staff.

..... of ju - bi - lee, Let it ech - o, let it ech - o o'er the
 song, Let it ech - o..... o'er the
 of ju - bi - lee, Let it ech - o, let it ech - o o'er the

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a tenor part with lyrics. The fourth staff is a piano accompaniment. The music is in 4/4 time and features a melody with eighth and sixteenth notes, and a harmonic accompaniment with chords and moving lines.

sea. See Je - ho - vah's ban - ner furled, Sheathed the sword, he
 sea. *f* TENOR. See Je - ho - vah's ban - ner furled, Sheathed the sword, he

This system continues the musical score. It includes vocal parts and piano accompaniment. The lyrics are: "sea. See Je - ho - vah's ban - ner furled, Sheathed the sword, he". The tenor part is marked with a forte (*f*) dynamic and the word "TENOR.". The piano accompaniment continues with chords and moving lines, maintaining the 4/4 time signature.

speaks 'tis done, Now the king - doms of this world are the

speaks 'tis done, And Now now the king - doms of this world are the

This system contains the first two staves of music. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in treble clef. The lyrics are: "speaks 'tis done, Now the king - doms of this world are the". The second staff continues the lyrics: "speaks 'tis done, And Now now the king - doms of this world are the". The piano accompaniment consists of chords and single notes in the right and left hands.

king - doms of the Son; Hal - le - lu - jah, hal - le - lu - jah,

king - doms of the Son; Hal - le - lu - jah, hal - le - lu - jah,

This system contains the next two staves of music. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in treble clef. The lyrics are: "king - doms of the Son; Hal - le - lu - jah, hal - le - lu - jah,". The piano accompaniment consists of chords and single notes in the right and left hands. The system is marked with a forte (f) dynamic.

ff

hal - le - lu - jah, A - men, Hal - - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah,

ff

hal - le - lu - jah, A - men, Hal - - - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah,

ff

hal - - le - lu - jah, Hal - - le - lu - jah, A - men.

hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah, hal - le - lu - jah, A - men.

hal - - le - lu - jah, Hal - - le - lu - jah, A - men.

hal - le - lu - jah, hal - le - lu - jah, Hal - le - lu - jah, hal - le - lu - jah, A - men.

LIFT UP YOUR HEADS, O YE GATES!

W. A. OGDEN.

Majestically.

Organ. *f*

The organ part is written for a 3/4 time signature with a key signature of one flat (B-flat). It consists of two staves, treble and bass. The melody is played in the treble staff, and the bass staff provides a harmonic accompaniment with chords and moving lines. The first system contains 8 measures.

SOPRANO.

Lift up your heads, O ye gates, O ye gates: And be ye lift - ed

ALTO.

f

TENOR.

Lift up your heads, O ye gates, O ye gates: And be ye lift - ed

BASS.

The vocal parts are arranged in four staves. The Soprano and Alto parts are in the treble clef, and the Tenor and Bass parts are in the bass clef. The lyrics are: "Lift up your heads, O ye gates, O ye gates: And be ye lift - ed". The piano accompaniment continues below the vocal staves, with a dynamic marking of *f* (forte) at the beginning of the vocal entry. The piano part consists of two staves, treble and bass, providing harmonic support for the voices. The second system contains 8 measures.

LIFT UP YOUR HEADS, O YE GATES! CONTINUED.

up ye ev - er - last - ing doors, And the King of glo - ry shall come

up ye ev - er - last - ing doors, And the King of glo - ry shall come

This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

rit.
in, the King of glo - ry shall come in.

rit.
in, the King of glo - ry shall come in. Who is this King of glo -

This system continues the piece with a piano deceleration. It includes two vocal staves and a piano accompaniment. The vocal staves have lyrics that span across the system. The piano accompaniment features a decelerating eighth-note pattern in the right hand and a bass line that supports the vocal melody. The system concludes with a final chord in the piano part.

ad lib.

The Lord strong and might-y,

ad lib.

- ry? Who is this King of glo - ry? The Lord strong and might-y,

ad lib.

a tempo.

might-y in bat-tle. Lift up your heads,..... O ye gates,.....

Lift up your heads, O ye gates, O ye gates,

might-y in bat-tle. Lift up your heads, O ye gates, O ye gates,

a tempo.

Lift up your heads,..... O ye gates,..... And

Lift up your heads, O ye gates, O ye gates,

Lift up your heads, O ye gates, O ye gates, And

f be ye lift-ed up ye ev-er-last-ing doors, And the King of

f be ye lift-ed up ye ev-er-last-ing doors, And the King of

LIFT UP YOUR HEADS, O YE GATES! CONCLUDED. 221

p cres.

glo - ry shall come in, the King of glo - ry shall come

p cres.

glo - ry shall come in, the King of glo - ry shall come

p cres.

in, The King of glo - ry shall come in.....

in, The King of glo - ry shall come in.....

I WAS GLAD.

J. M. DUNGAN.

Soprano. *pp* *p* I was

Alto. *pp* *p* I was glad when they said un - to me, un - to me, I was

Tenor. *pp* *p* I was glad when they said un - to me, un - to me, I was

Bass. *pp* *p* I was glad when they said un - to me, un - to me, I was

Organ. *pp* *p*

The first system of the musical score is for the Soprano, Alto, Tenor, Bass, and Organ parts. The Soprano part begins with a whole rest followed by a half note 'I' and a quarter note 'was'. The other vocal parts enter with a half note 'I' and a quarter note 'was', followed by a series of eighth notes for 'glad when they said un - to me, un - to me, I was'. The organ accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

glad..... when they said un - to me, I was

glad when they said un - to me, un - to me, I was

glad when they said un - to me, when they said un-to me, I was

un - to me,

The second system continues the vocal parts. The Soprano part has a long dotted line for 'glad.....' before 'when they said un - to me, I was'. The Alto and Tenor parts have 'glad when they said un - to me, un - to me, I was'. The Bass part has 'glad when they said un - to me, when they said un-to me, I was'. The organ accompaniment continues with the same eighth-note pattern, featuring triplets in the right hand.

glad..... when they said un - to me, I was

glad when they said un - to me, un - to me, I was

glad when they said un - to me, when they said un - to me, I was

un - to me,

The first system of the musical score consists of five staves. The top two staves are for vocal parts, with lyrics written below them. The bottom three staves are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features various musical notations including eighth notes, quarter notes, and triplets, indicated by a '3' over the notes.

glad..... when they said un - to me,..... Let us go

glad when they said un - - to me, un - to me, Let us go

glad when they said un - - to me, un - to me, Let us go

The second system of the musical score also consists of five staves, continuing the vocal and piano parts from the first system. The lyrics continue across the staves. The musical notation remains consistent with the first system, featuring eighth notes, quarter notes, and triplets in the key of B-flat and E-flat major.

I WAS GLAD. CONTINUED.

in - - to the house of the Lord. Our feet shall stand with - in thy
 in, Let us go in - to the house of the Lord. Our feet shall stand with - in thy
 in, Let us go in - to the house of the Lord. Our feet shall stand with - in thy

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features triplet rhythms and a crescendo leading to a forte (f) dynamic.

gates, Je - ru - sa - lem,
 gates with - in thy gates, Je - ru - sa - lem,
 gates with - in thy gates, O Je - ru - sa - lem, Je - ru - sa -
 Je - ru - sa - lem,

The second system of the musical score continues the composition. It also consists of five staves with vocal and piano parts. The piano part begins with a mezzo-forte (mf) dynamic. The lyrics continue across the vocal staves, with the piano accompaniment providing harmonic support. The system concludes with a repeat sign.

Je - ru - sa - lem, Our feet shall stand within thy gates,..... O Je -

with-in thy gates,

- lem, Je - ru - sa - lem, Our feet shall stand within thy gates, within thy gates, O Je -

Andante. mmp

ru - sa - lem, Je - ru - sa - lem. Pray for the peace of Je -

Andante. mmp

ru - sa - lem, Je - ru - sa - lem. Pray for the peace of Je -

ru - sa - lem, Je - ru - sa - lem. Pray for the peace of Je -

Andante. mmp

ru - sa - lem, Je - ru - sa - lem. Pray for the peace of Je -

Andante. mmp

ru - sa - lem, Je - ru - sa - lem. Pray for the peace of Je -

ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -

ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -

This system consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G-flat major (three flats). The bottom two staves are piano accompaniment. The lyrics are: 'ru - sa - lem, They shall pros - per that love thee, Pray for the peace of Je -'.

ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy

ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy

This system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics are: 'ru - sa - lem, They shall pros - per that love thee. Peace be with-in thy'. The system includes a tempo change to 'A tempo.' and a key signature change to D-flat major (two flats). The piano part features a 'pp' (pianissimo) marking.

I WAS GLAD. CONCLUDED.

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First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "walls,..... Peace be with-in thy walls, Peace be with-in thy". The second staff continues the vocal line with lyrics: "walls, in thy walls, in thy walls,". The third staff is a piano accompaniment line with lyrics: "walls, in thy walls, Peace be with-in thy walls, in thy walls, Peace be within thy". The fourth and fifth staves are piano accompaniment lines. Dynamic markings include *m*, *p*, *f*, and *m*.

Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "walls, and pros-per-i-ty with-in thy Pal-a-ces. A-men, A-men." The second staff continues the vocal line with lyrics: "walls, in thy walls, and pros-per-i-ty with-in thy Pal-a-ces. A-men, A-men." The third staff is a piano accompaniment line with lyrics: "walls, in thy walls, and pros-per-i-ty with-in thy Pal-a-ces. A-men, A-men." The fourth and fifth staves are piano accompaniment lines. Dynamic markings include *f* and *m*.

PRAISE THE LORD, O JERUSALEM.

Allegretto.

H. P. DANKS.

Soprano. *f* Praise the Lord, O Je - ru - sa - lem; praise thy God, O Zi - on, For

Alto. Praise the Lord, O Je - ru - sa - lem; praise thy God, O Zi - on, For

Tenor. Praise the Lord, O Je - ru - sa - lem; praise thy God, O Zi - on, For

Bass. Praise the Lord, O Je - ru - sa - lem; praise thy God, O Zi - on, For

Organ. *f* *Allegretto.*

he hath made fast the bars of thy gates, and hath blessed thy chil-dren with-in thee;

he hath made fast the bars of thy gates, and hath blessed thy chil-dren with-in thee.

PRAISE THE LORD, O JERUSALEM. CONTINUED.

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DUET. SOPRANO,
m *Grazioso*.

He mak - eth peace with - in thy bor - ders and

m *Grazioso*

fill - eth thee with the flour..... of wheat; He

send-eth forth his com - mand-ment, his com - mand - ment up - on earth, and his

cres.

cres.

f *dim.*

word run - neth swift - ly, run - neth ver - ry swift - ly.

SOLO. TENOR or SOPRANO.

Meno mosso. *f*

He giv - eth snow like wool, And scat - ter - eth the hoar frost like

Meno mosso. *m*

ash - es; He cast - eth forth his ice like mor - sels,

rall.

Who is a - ble to a - bide his frost?

colla voce.

A tempo.
m *cres. poco a poco.*

He send - eth out his word and melt - eth them, He

A tempo.
m *cres. poco a poco.*

blow-eth with his wind, and the wa-ters flow; He show-eth his word un-to

blow-eth with his wind, and the wa-ters flow; He show-eth his word un-to

Ja-cob, his or-di-nanc-es un-to Is-ra-el; He

Ja-cob, his or-di-nanc-es un-to Is-ra-el; He

hath not dealt so with an - y na - tion; nei - ther have the hea - then

hath not dealt so with an - y na - tion; nei - ther have the hea - then

This system contains two staves of vocal music (Soprano and Alto) and two staves of piano accompaniment. The vocal parts have lyrics. The piano part features chords and moving lines in both hands.

dim.
knowledge of his laws, of his laws. A - - men.

dim.
knowledge of his laws, of his laws. A - - men.

dim.

This system continues the musical piece. It includes vocal staves with lyrics and piano accompaniment. The first vocal staff has a 'dim.' (diminuendo) marking. The piano part also features a 'dim.' marking. The system concludes with a double bar line.

SUN OF MY SOUL.

Dolce.

J. E. HALL.

Soprano.

Organ.

Sun of my soul, thou Sav - ior dear,

The first system of the musical score. The Soprano part is in treble clef with a 3/4 time signature. The Organ part consists of a right-hand treble staff and a left-hand bass staff, both in 3/4 time. The key signature has one flat (B-flat). The organ part begins with a mezzo-forte (*m*) dynamic. The lyrics are "Sun of my soul, thou Sav - ior dear,".

It is not night if thou be near;

The second system of the musical score. The Soprano part continues with the lyrics "It is not night if thou be near;". The Organ part continues with the same accompaniment. The lyrics are "It is not night if thou be near;".

Oh, may no earth - born cloud a - rise,

The third system of the musical score. The Soprano part continues with the lyrics "Oh, may no earth - born cloud a - rise,". The Organ part continues with the same accompaniment. The lyrics are "Oh, may no earth - born cloud a - rise,".

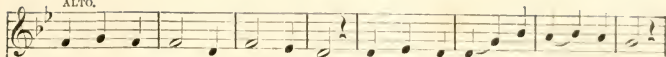
To hide thee from thy ser - vant's eyes.

The fourth system of the musical score. The Soprano part continues with the lyrics "To hide thee from thy ser - vant's eyes." and includes a *rit.* (ritardando) marking. The Organ part continues with the same accompaniment and also includes a *rit.* marking. The lyrics are "To hide thee from thy ser - vant's eyes.".

SUN OF MY SOUL. CONTINUED.

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TRIO.
ALTO.



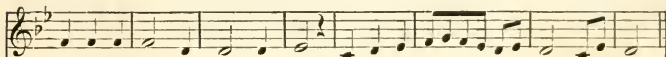
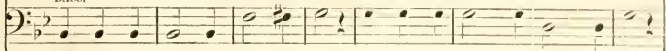
When the soft dews of kind - ly sleep, My wear - ied eye - lids gent - ly steep,

TENOR.

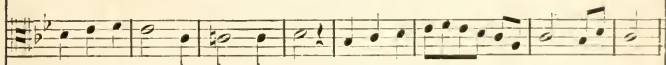


When the soft dews of kind - ly sleep, My wear - ied eye - lids gent - ly steep,

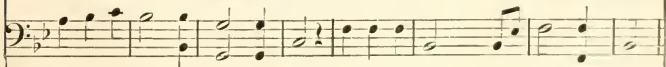
BASS.



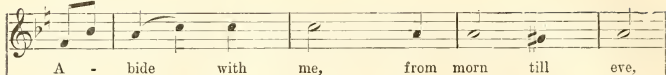
Be my last tho't, how sweet to rest, For-ev - er on..... my Sav - ior's breast.



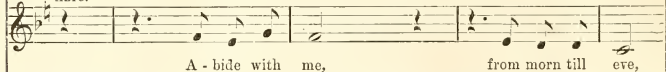
Be my last tho't, how sweet to rest, For-ev - er on..... my Sav - ior's breast.



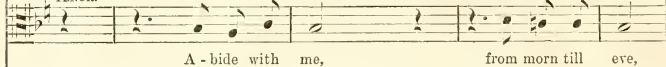
SOPRANO.



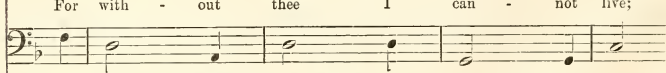
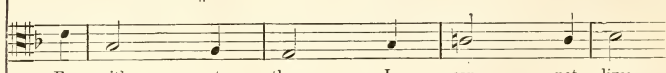
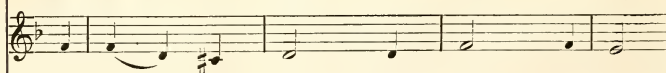
ALTO.



TENOR.



BASS.



A - bide with me, when night is nigh,
A - bide with me, when night is nigh,
A - bide with me, when night is nigh,

This system contains three staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The middle and bottom staves are piano accompaniment. The music is in 4/4 time and consists of four measures.

For with - out thee I dare - not die;
For with - out thee I dare - not die;

This system contains three staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The middle and bottom staves are piano accompaniment. The music is in 4/4 time and consists of four measures.

First system of the musical score. It consists of five staves. The top four staves are for vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom staff is for the piano accompaniment (grand staff). The lyrics are: "Come near and bless us when we wake,". The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal parts have a simple melody, while the piano accompaniment features a more complex, flowing line in the right hand and a simpler bass line in the left hand.

Come near and bless us when we wake,

Second system of the musical score. It consists of five staves, continuing the vocal and piano parts from the first system. The lyrics are: "Ere through the world our way we take;". The musical notation continues with the same vocal and piano parts, maintaining the 4/4 time signature and key signature.

Ere through the world our way we take;

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) in treble clef, and the bottom two are piano accompaniment (Right and Left Hand) in treble and bass clef. The key signature has one flat (B-flat). The lyrics 'Till in the o - - cean of thy love,' are written below the vocal staves. The piano part features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Till in the o - - cean of thy love,

The second system of the musical score also consists of four staves, continuing the vocal and piano parts. The lyrics 'We lose our - selves in heav'n a bove.' are written below the vocal staves. The piano accompaniment continues with the same melodic and harmonic patterns as the first system, ending with a double bar line.

We lose our - selves in heav'n a bove.

I WILL LIFT UP MINE EYES.

D. C. McALLISTER.

Andante maestoso.

Organ.

Organ introduction in C major, 4/4 time. The right hand features triplet eighth notes in the first two measures, followed by chords. The left hand plays a simple bass line of eighth notes.

BASS SOLO.

I will

First system of the vocal melody and organ accompaniment. The vocal line begins with a bass staff containing a whole rest, then a half note G, and a half note F. The organ accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

lift up mine eyes un-to the hills,

I will lift up mine eyes un-to the

Second system of the vocal melody and organ accompaniment. The vocal line continues with eighth notes and a triplet. The organ accompaniment remains consistent with the previous system.

hills,

From whence com - eth, from whence com - eth, from whence com - eth my

Third system of the vocal melody and organ accompaniment. The vocal line features triplet eighth notes. The organ accompaniment continues with the same pattern.

By permission.

help. My help com - eth from the Lord, it com - eth from the

This system contains the first four measures of the song. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The lyrics are: "help. My help com - eth from the Lord, it com - eth from the".

Lord, the Lord, the Lord which made heav'n and earth.

This system contains the next four measures. The lyrics are: "Lord, the Lord, the Lord which made heav'n and earth.".

DUET. SOP.
He will not suf - fer thy foot to be mov - ed, He that

ALTO.

This section is a duet for Soprano and Alto. It begins with the Soprano line, followed by the Alto line, and then a piano accompaniment. The lyrics for the Soprano part are: "He will not suf - fer thy foot to be mov - ed, He that". The Alto part has a vocal line with lyrics that are partially obscured by a watermark.

keep - eth, He that keep - eth thee, He that keep - eth thee will not

This system contains the first three measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics are: "keep - eth, He that keep - eth thee, He that keep - eth thee will not".

slum - ber, Be - hold! He that keep - eth, that keep - eth

This system contains the next four measures. The lyrics are: "slum - ber, Be - hold! He that keep - eth, that keep - eth".

rit. e dim.
Is - ra-el, that keep - eth [Is - ra-el shall nei-ther slum - ber nor sleep.

colla voce.

This system contains the final four measures of the piece. It includes the instruction "rit. e dim." above the first measure and "colla voce." above the piano part in the fourth measure. The lyrics are: "Is - ra-el, that keep - eth [Is - ra-el shall nei-ther slum - ber nor sleep."

I WILL LIFT UP MINE EYES. CONTINUED.

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QUARTET. *Con brio.*
SOPRANO.

The Lord is thy keep-er, the Lord is thy shade, the Lord is thy

ALTO.

The Lord is thy keep-er, the Lord is thy shade, the Lord is thy

TENOR.

The Lord is thy keep-er, the Lord is thy shade, the Lord is thy

BASS.

The Lord is thy keep-er, the Lord is thy shade, the Lord is thy

The piano accompaniment for the first system, featuring chords and arpeggios in both hands.

shade up - on thy right hand. The sun shall not smite thee,

The piano accompaniment for the second system, continuing the harmonic support.

shade up - on thy right hand. The sun shall not smite thee,

The piano accompaniment for the third system, featuring a more active bass line.

shade up - on thy right hand. The sun shall not smite thee,

The piano accompaniment for the fourth system, concluding the piece with sustained chords.

by day, nor the moon, the moon by night
 sun shall not smite thee
 by day, nor the moon, the moon by night.

This system contains five staves. The first staff is a vocal line with lyrics. The second staff continues the vocal line. The third staff is a vocal line with lyrics. The fourth and fifth staves are a piano accompaniment in G major, featuring chords and moving lines in both hands.

Moderato.
 TENOR SOLO.

The Lord shall pre - serve thee from all e -

This system contains three staves. The first staff is a tenor solo line with lyrics. The second and third staves are a piano accompaniment in G major, featuring chords and moving lines in both hands.


cres. - *cen.* - *do.* *dim.*
 vil, He shall pre - serve thy soul, shall pre - serve thy soul.

This system contains three staves. The first staff is a tenor solo line with lyrics and dynamic markings. The second and third staves are a piano accompaniment in G major, featuring chords and moving lines in both hands.

I WILL LIFT UP MINE EYES. CONCLUDED.

245

QUARTETTE.



He shall pre-serve thy go-ing out, and thy com - ing in, from

He shall pre-serve thy go-ing out, and thy com - ing in, from



rit.
this time forth and e - ven for - ev - er - more. A - men, A - men.


rit.
this time forth and e - ven for - ev - er - more. A - men, A - men.

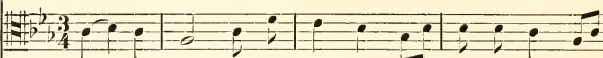
rit.

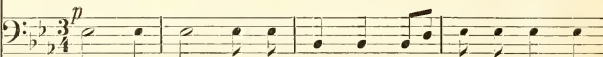
AS PANTETH THE HART.


FRANK M. DAVIS.

Andante.
TRIO.

Soprano.  As the hart pant-eth af - ter the wa - ter-brook, So

Tenor.  As the hart pant-eth af - ter the wa - ter-brook, So

Bass.  *p*

Organ.  *p*

 pant-eth my soul af - ter thee, O God;

 pant-eth my soul af - ter thee, O God; As the hart pant-eth





So pant-eth my soul af-ter thee, O God.

af-ter the wa-ter brook, So pant-eth my soul af-ter thee, O God.

SOPR. *f* For God, For God, O when shall I

ALTO. For God, For God,

TENOR. *f* For God, For God,

BASS. My soul thirsteth for God, For the liv - ing God, O when shall I

come and ap - pear be - fore God, O when shall I come and ap -

come and ap - pear be - fore God, O when shall I come and ap -

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The music consists of several measures of eighth and sixteenth notes, with some rests.

pear be - fore God. O my soul?

Why art thou cast down O my soul, O my soul?

pear be - fore God.

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The music continues with similar notation to the first system, including rests and melodic lines.

Why art thou cast down, and dis - qui - et - ed with - in me?

Why art thou cast down, and dis - qui - et - ed with - in me?

This musical system consists of five staves. The first four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'Why art thou cast down, and dis - qui - et - ed with - in me?'.

Con spirito.

Hope thou in God, hope thou in God, for I shall yet

Hope thou in God, hope thou in God, I shall

Hope thou in God, hope thou in God, I shall

This musical system consists of five staves. The first four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'Hope thou in God, hope thou in God, for I shall yet' and 'Hope thou in God, hope thou in God, I shall'.

praise him, my King and my God; I shall praise him, I shall praise him,

praise him, my King and my God; I shall praise him,

ff

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'praise him, my King and my God; I shall praise him, I shall praise him,' followed by 'praise him, my King and my God; I shall praise him,'. The piano part features a forte (*ff*) dynamic.

my King and my God; I shall praise him,

I shall praise him, my King and my God; I shall

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'my King and my God; I shall praise him,' followed by 'I shall praise him, my King and my God; I shall'. The piano part continues the accompaniment.

my King and my God; I shall praise him, my
 praise him, my King and my God; I shall praise him, my

cres. *f*

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part. The fourth staff is a piano accompaniment with a crescendo marking and a forte dynamic marking.

King and my God;..... my King and my God.
 I shall praise him, I shall praise him, my King and my God.
 King and my God; I shall praise him, I shall praise him, my King and my God.

This system contains five staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part. The fourth and fifth staves are piano accompaniment.

THE LORD IS MERCIFUL.

CLARA H. SCOTT.

Soprano. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,

Alto. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,

Tenor. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,

Bass. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious,

Organ.

Slow to

Lord is mer - ci - ful, is mer - ci - ful and gra - cious, Slow to

an - ger and plen - teous in mer - cy, Slow to an - ger and

an - ger and plen - teous in mer - cy, Slow to an - ger and

This system contains two staves of vocal music and one piano accompaniment staff. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are printed below the vocal staves.

plen-teous in mer - cy; He will not al - ways chide, nei - ther will he

plen-teous in mer - cy; He will not al - ways chide, nei - ther will he

This system continues the musical score. It includes two vocal staves and a piano accompaniment staff. The lyrics are printed below the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are printed below the vocal staves.

keep his an - ger for - ev - er, He will not al - ways chide, Nei - ther

keep his an - ger for - ev - er, He will not al - ways chide, Nei - ther

ff *m*

This system contains the first two staves of the musical score. The first staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a piano accompaniment line. The lyrics are written below the vocal staff. The piano part includes dynamic markings *ff* (fortissimo) and *m* (mezzo-forte).

will he keep, neither will he keep his an - ger for - ev - er. A - men, A - men.

will he keep, neither will he keep his an - ger for - ev - er. A - men, A - men.

This system contains the second two staves of the musical score. The first staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a piano accompaniment line. The lyrics are written below the vocal staff. The piano part includes dynamic markings *ff* (fortissimo) and *m* (mezzo-forte).

HE GIVETH HIS BELOVED SLEEP.

255

T. C. TILDESLEY.

ABT.
Quartet, arr. by H. P. DANKS.

Moderato molto.

Organ.

SOLO. SOPR. or TENOR.

Sor - row and care may meet, The tem - pest cloud may low'r, The

surge of sin may beat Up - on earth's troub - led shore;

f *dim.* *pp*

f *dim.* *pp*

SOPRANO.
 God doth his own in safe - ty keep, He giv - eth his be -

ALTO.
 God doth his own in safe - ty keep, He giv - eth his be -

TENOR.
 God doth his own in safe - ty keep, He giv - eth his be -

BASS.
 God doth his own in safe - ty keep, He giv - eth his be -

p

dim. Last time Fine.

lov - ed sleep, He giv - eth his be - lov - - ed sleep.

be - lov - ed, be - lov - ed sleep.

dim.

lov - ed sleep, He giv - eth his be - lov - ed, be - lov - ed sleep.

be - lov - - ed sleep.

SOLO.

2. The din of war may
3. In child-hood's win-some

m *dim.*

roll, page, With all its rag-ing flight,
In man-hood's joy-ous bloom, In

D. S. to

Grief may op-press the soul, Through-out the wear-y night;
fee-ble-ness and age, In death's dark gath-er-ing gloom:

JESUS, LOVER OF MY SOUL.

To Mr. and Mrs. Chas. Herr, Petrolia, Pa.

E. O. EXCELL.

m Andante.

& Vo.

1. Je - sus, lov - er of my soul,
 2. Oth - er, ref - uge have I none,
 3. Thou, O Christ, art all I want;

Organ. *p*

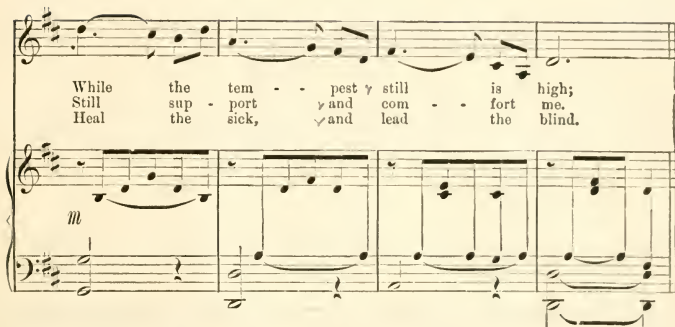
Let me to thy bo - som fly;
 Hangs my help - less soul on thee;
 More than all in thee I find:

m

m

While the near - er wa - ters roll,
 Leave, oh, leave me not a - lone,
 Raise the fall - en, cheer the faint,

p



While the tem - - pest y still is high;
 Still sup - port y and com - - fort me.
 Heal the sick, y and lead the blind.

m

QUARTETTE or CHORUS.



m
 SOPRANO.
 Hide me, O,..... my Sav - ior,
 All my trust..... on thee is
 Just and ho - - ly is thy

ALTO.
 Hide me, O, my Sav - ior, hide,
 All my trust thee is stay'd,
 Just and ho - ly is thy name,

TENOR.
m

BASS.
m

hide, Till the storm of
stay'd, All I my help from
name, I am all un -

Sav - ior, hide, Till the storm of
thee is, stay'd, All I my help from
is thy name, I am all un -

p *f* *p* *m*

life is past; Safe..... in
thee I bring; Cov - er
right - - - eous - ness; Vile, - and

life is past
thee I bring;
right - - - eous - ness;

m *m*

to..... the ha - ven guide,
my..... de - fenceless head
full..... of sin I am,

Safe in - to the ha - ven guide,
Cov - er my de - fenceless head,
Vile, and full of sin I am, sin I am,

m

p *rall.*

Oh, re - ceive my soul at last,
With the shad - ow of thy wing.
Thou art full of truth and grace.

Oh,..... re - ceive..... my soul at last,
With..... the shad - ow of thy wing.
Thou..... art full - of truth and grace.

f *p* *rall.*

ANGELS EVER BRIGHT AND FAIR.

HANDEL.

Arr. by E. O. EXCELL.

Larghetto. §

Soprano. An - gels, ev - er bright and

Alto. *m* Angels, ever bright and fair,

Tenor. Angels, ever bright and fair,

Bass. Angels, ever bright and fair,

Organ. *f* *m*

fair, An - gels ev - er bright and

Take, O take me to your care, take me to your care, angels ever bright and fair,

Take, O take me to your care, take me to your care, angels ever bright and fair,

fair, Take, O take me, Take, O take me to your
 Take me to your care, Take, O take me, take me,
 Take me to your care, Take, O take me, take me,

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a piano accompaniment with treble and bass clefs.

care,..... Take me, take, O
 Take, O take me to your care, Take me,
 Take..... me to your care, Take me,

This system contains five staves, continuing the vocal and piano parts from the first system. The lyrics continue across the staves.

take me; An - gels, ev - er bright and fair, Take, O

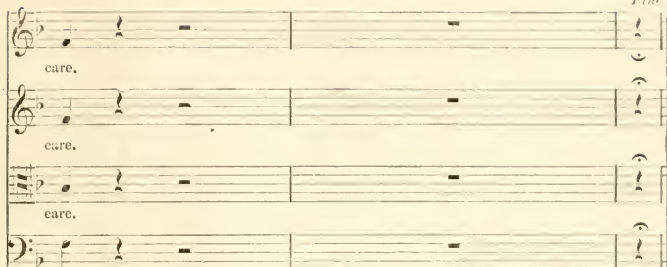
Take, O take me to your care.

Take, O take me to your care.

take me to your care, Take, O take me to your

Take me to your care, Take, O take me to your

Take me to your care, Take, O take me to your

Fine

care.

care.

care.

Three vocal staves (Soprano, Alto, and Tenor) showing rests for the word "care." in each part.



rit. *Fine.*

Piano accompaniment for the first system, featuring a melodic line in the right hand and a supporting bass line in the left hand, ending with a fermata.

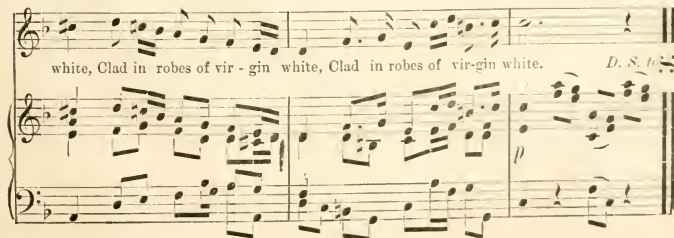
SOPRANO SOLO.



Speed to your own courts, my flight, Clad in robes of vir - gin

tempo.

Soprano solo line with lyrics "Speed to your own courts, my flight, Clad in robes of vir - gin". Piano accompaniment below, marked *tempo.*



white, Clad in robes of vir - gin white, Clad in robes of vir - gin white. *D. S. al Fine.*

Soprano solo line with lyrics "white, Clad in robes of vir - gin white, Clad in robes of vir - gin white." Piano accompaniment below, ending with a fermata. The instruction *D. S. al Fine.* is written at the end.

O GOD, MY HEART IS FIXED.

A. BEIRLY.

Andantino.
SOLO.

Bass. *Andantino.*
SOLO.

O God, my heart is fix'd to praise thy ho - ly name. My

Organ. *m*

heart is fix'd to praise thy ho - ly name.

f

Allegretto.
SOPRANO.
ALTO.
TENOR.
BASS.

Then a - wake! then a - wake! Then a -

Then a - wake! a - wake! then a - wake! a - wake! Then a -

Then a - wake! then a - wake! Then a -

f

wake the tim - brel and the harp!..... Then a -

wake the tim - brel and the harp! Then a -

wake the tim - brel and the harp! Then a -

This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring chords and moving lines in both hands.

wake! then a - wake! And praise his ho - ly name!

wake! a - wake! then a - wake! a - wake! And praise his ho - ly name!

wake! then a - wake! And praise his ho - ly name!

This system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are repeated and expanded in the second vocal staff. The piano accompaniment continues with harmonic support for the vocal lines.

Then a - wake! then a - wake! Then a - wake the timbrel and the

Then a - wake! a - wake! then a - wake! a - wake! Then a - wake the timbrel and the

Then a - wake! then a - wake! Then a - wake the

Rall. . . Fine.

harp!..... Then a-wake! then a-wake! And praise his ho - ly name.

harp!..... Then a-wake! a-wake! then awake! awake! And praise his ho - ly name.

timbrel and the harp! Then awake! Then awake! And praise his ho - ly name.

Rall. . . Fine.

O GOD, MY HEART IS FIXED

CONTINUED.

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Andantino.

SOPRANO & ALTO DUET

I have tho't up - on thy lov - ing kind - ness, I have

tho't up - on thy lov - ing kind - ness, I will call up - on thy

name,..... I will call up - on thy marv' - lous name:

m

I have tho't up-on thy lov-ing kind - ness, I have tho't up - on thy lov-ing

I have tho't up - on thy kindness, tho't up - on thy

m

This system contains the first two staves of music. The vocal staves (treble and bass clef) are in G major with one flat (F major). The piano accompaniment consists of two staves (treble and bass clef) in the same key. The first staff of the piano part has a mezzo-forte (*m*) dynamic marking. The lyrics are written below the vocal staves.

f *cres.*

kind-ness; And I will call..... up-on thy name,..... And

And I will call up - on thy name,

cres.

kind-ness; And I will call up - on thy name,

cres.

sva.

This system contains the second two staves of music. The vocal staves continue the melody with a forte (*f*) dynamic and a crescendo (*cres.*) marking. The piano accompaniment continues with a mezzo-forte (*m*) dynamic. The lyrics are written below the vocal staves. The system concludes with a double bar line and a repeat sign.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I will call..... up - on thy name;..... Will". The piano accompaniment includes a *cres.* (crescendo) marking. The system concludes with the lyrics "And I will call up - on thy great and marv'lous name; Will".

Second system of the musical score. It continues the vocal and piano parts. The vocal line includes the lyrics "call up - on thy marv'lous name with praise and thanksgiving; And I will giv-ing." and features dynamic markings *m* (mezzo-forte) and *f* (forte). The piano accompaniment also includes *m* and *f* markings. The system ends with a double bar line and repeat signs.

Third system of the musical score. It continues the vocal and piano parts. The vocal line includes the lyrics "call up - on thy marv'lous name with praise and thanksgiving; giv-ing." and features dynamic markings *m* and *f*. The piano accompaniment includes *m* and *f* markings. The system concludes with first and second endings, marked "1st." and "2d." respectively.

TRUST IN THE LORD AND DO GOOD.

CLARA H. SCOTT.

Soprano. Trust in the Lord and do good, Trust in the Lord and do good, So shalt thou

Alto. Trust in the Lord and do good, Trust in the Lord and do good,

Tenor. Trust in the Lord and do good, Trust in the Lord and do good,

Bass. Trust in the Lord and do good, Trust in the Lord and do good,

Organ.

dwel..... in the land, So shalt thou dwell.....

So shalt thou dwell in the land, So shalt thou

So shalt thou dwell in the land, So shalt thou

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..... in the land, And ver - i - ly thou shalt be fed, And
 dwell in the land,
 dwell in the land, And ver - i - ly thou shalt be fed, And

Coda. Omit 1st time. Sing after D. C. only.

ver - i - ly thou shalt be fed. A-men,
 A - men, a - men, a - - men. a -
 ver - i - ly thou shalt be fed. A - men, a - men, a - - men. a -

Fine. Andante.

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "a - men, and a - men. De-". The second staff continues the vocal line with lyrics: "men, and a - men. De - light thy - self al - so in the Lord,". The third staff continues the vocal line with lyrics: "men, and a - - men. De - light thy - self al - so in the Lord, De-". The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked *Andante*. The system ends with a double bar line and the word *Fine*.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "light thy - self al - so in the Lord, De -". The second staff continues the vocal line with lyrics: "in the Lord, Delight thy - self al - so in the Lord,". The third staff continues the vocal line with lyrics: "light thy - self al - so in the Lord, Delight thy - self al - so in the Lord, De -". The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked *Andante*. The system ends with a double bar line and the word *Fine*.

light thy-self al-so in the Lord, and he shall give thee the de-
in the Lord, And he shall
light thy-self al-so in the Lord, and he shall give thee the de-
in the Lord, and he shall

This system contains four staves. The first two are vocal staves (treble and bass clef) with lyrics. The last two are piano accompaniment staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C).

D. C.
sires of thine heart, And he shall give thee the de-sires of thy heart.
sires of thy heart, And he shall give thee the de-sires of thy heart.
D. C.

This system contains four staves. The first two are vocal staves (treble and bass clef) with lyrics. The last two are piano accompaniment staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The system concludes with a double bar line and the instruction 'D. C.' (Da Capo).

I WILL PRAISE THEE.

E. T. O'KANE.

Maestoso.

Soprano.

Alto.

Tenor.

Bass.

f

I will praise thee, O Lord, I will praise thee, O Lord. With my

Maestoso.

Organ.

f

f

Will I praise thee,

ff

Will I praise thee; I will

whole heart,

with my whole heart,

ff

I will

f

ff

praise thee, O Lord, with my whole..... heart; I will

I will praise thee with my whole heart;

praise thee, O Lord, with my whole heart; I will

This system contains four staves. The first staff is a vocal line in G major (one flat) with lyrics 'praise thee, O Lord, with my whole..... heart; I will'. The second staff continues the vocal line with lyrics 'I will praise thee with my whole heart;'. The third staff is a vocal line in G major with lyrics 'praise thee, O Lord, with my whole heart; I will'. The fourth staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

show forth all thy marv'-lous works, all thy marv'-lous works, O Lord.

show forth all thy marv'-lous works, all thy marv'-lous works, O Lord.

This system contains four staves. The first staff is a vocal line in G major with lyrics 'show forth all thy marv'-lous works, all thy marv'-lous works, O Lord.'. The second staff continues the vocal line with lyrics 'show forth all thy marv'-lous works, all thy marv'-lous works, O Lord.'. The third staff is a vocal line in G major with lyrics 'show forth all thy marv'-lous works, all thy marv'-lous works, O Lord.'. The fourth staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

I WILL PRAISE THEE. CONTINUED.

Andante.
DUET. ALTO.

The first system of the musical score is for the 'Andante' section. It features a duet for Alto and Tenor voices, with piano accompaniment. The Alto part begins with the lyrics 'I will be glad and re-joice in thee; I will sing'. The Tenor part enters with a similar melody. The piano accompaniment consists of chords and moving lines in both hands, marked with a mezzo-forte (*m*) dynamic.

I will be glad and re-joice in thee; I will sing

TENOR.

Moderato.

The second system of the musical score is for the 'Moderato' section. It continues the duet for Alto and Tenor voices, with piano accompaniment. The Alto part has the lyrics 'I will be glad, praise to thee, O thou most high;'. The Tenor part enters with a similar melody. The piano accompaniment consists of chords and moving lines in both hands, marked with a forte (*f*) dynamic.

I will be glad,

praise to thee, O thou most high;

I will be

I WILL PRAISE THEE. CONTINUED.

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The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines begin with the lyrics "I will be glad,..... I will be glad, and re -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

I will be glad,..... I will be glad, and re -

glad, I will be glad, I will be glad and re -

The second system of the musical score continues the piece. It also consists of four staves. The vocal parts begin with the lyrics "joice in thee; I will sing praise to thee, O thou most high." The piano accompaniment continues with a similar rhythmic pattern, featuring a strong bass line and a melodic right hand. The system concludes with a final cadence.

joice in thee; I will sing praise to thee, O thou most high.

joice in thee; I will sing praise to thee, O thou most high.

Andantino.
BASS SOLO.

f

When mine en - e-mies are turn - ed back, They shall fall and

f

rall.

per - ish, They shall fall and per - ish at thy pres - ence, O Lord.

rall.

A tempo.

m

For thou hast main - tain - ed, For thou hast main -

f

For thou hast main - tain - ed, For thou hast main -

A tempo.

m

m

f

tain - ed my right..... and my cause; Thou hast main -
 thou hast main - tain - ed my right and my cause;
 tain - ed, thou hast main - tain - ed my right and my cause; Thou hast main -

mp

tain - ed my right and my cause. Thou hast re-buk'd the heath-en,
 tain - ed my right and my cause. Thou hast re-buk'd the heath-en,
 tain - ed my right and my cause. Thou hast re-buk'd the heath-en,

rit. *f*

rit. *f*

rit. *f*

Thou hast de - stroy'd the wick - ed, Thou hast put out their

Thou hast de - stroy'd the wick - ed, Thou hast put out their

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time. The first staff has two measures of music, followed by a rest. The second staff has two measures of music, followed by a rest. The piano accompaniment consists of two staves, each with two measures of music, followed by a rest.

name for - ev - er and ev - er.

name for - ev - er and ev - er. But the Lord shall en-dure, but the

This system contains the next two staves of the musical score. The top staff is a vocal line in G major (one flat) with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time. The first staff has two measures of music, followed by a rest. The second staff has two measures of music, followed by a rest. The piano accompaniment consists of two staves, each with two measures of music, followed by a rest. The second staff of the piano accompaniment has a forte (f) dynamic marking.

Shall en - dure for ev - er,

Lord shall en - dure for - ev - er; For -

f

This system contains the first four measures of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor). The first two measures are rests for all parts. The third measure begins with a forte (*f*) dynamic. The lyrics are: 'Shall en - dure for ev - er,' on the vocal staves, and 'Lord shall en - dure for - ev - er; For -' on the piano staves.

Shall en - dure for - ev - er; But the Lord Shall en - dure for

But the

ev - er; But the Lord shall en - dure for -

f

This system contains the next four measures of the musical score. The vocal staves continue the melody with the lyrics: 'Shall en - dure for - ev - er; But the Lord Shall en - dure for'. The piano accompaniment provides harmonic support. The key signature remains one flat. The lyrics on the piano staves are: 'ev - er; But the Lord shall en - dure for -'. A forte (*f*) dynamic is indicated at the beginning of the system.

I WILL PRAISE THEE. CONCLUDED.

ev - - - er; And his king - dom a - bid - eth to
 Lord shall en - dure for - ev er;

ev - - - er; And his king - dom a - bid - eth to

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment in G major. The fourth staff is a piano accompaniment in G major. The music is in 4/4 time and ends with a double bar line.

all gen - e - ra - tions. Praise ye the Lord! A - - men.

all gen e - ra - tions. Praise ye the Lord! A - - men.

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment in G major. The fourth staff is a piano accompaniment in G major. The music is in 4/4 time and ends with a double bar line.

O BE JOYFUL.

285

H. W. FAIRBANK.

Allegro.

Soprano. *f* O be joy-ful in the Lord, All ye lands, all ye

Alto. *f* O be joy-ful in the Lord, All ye lands, all ye

Tenor. O be joy-ful in the Lord, All ye lands, all ye

Bass. O be joy-ful in the Lord, All ye lands, all ye

Organ. *f Allegro.*

lands; Serve the Lord with gladness, Serve the Lord with glad-ness, And

Serve the Lord with gladness, Serve the Lord with glad-ness, And

lands; Serve the Lord with gladness, Serve the Lord with glad-ness, And

By permission.

come be - fore his pres - ence with a song, And

with a song,

come be - fore his pres - ence with a song, And

This system contains four staves. The first three staves are vocal parts: Soprano, Alto, and Tenor/Bass. The fourth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked with a common time signature (C). The first vocal line ends with a fermata and a forte (f) dynamic marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

come be - fore his pres - ence with a song, And

with a song,

come be - fore his pres - ence with a song, with a song, And

This system contains four staves, continuing the vocal and piano parts from the first system. The vocal lines continue with the same lyrics, and the piano accompaniment maintains its rhythmic pattern. The system concludes with a final chord in the piano part.

come be-fore his presence with a song, And come be-fore his presence with a song.

come be-fore his presence with a song, And come be fore his presence with a song.

rall.

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'rall.' (rallentando) at the end of the system.

Moderato.
TENOR SOLO.

Be ye sure that the Lord he is God, It is

he..... that hath made us. And not we..... our - selves; We

p

m

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Moderato.' and the section is labeled 'TENOR SOLO.'. Dynamics include 'p' (piano) and 'm' (mezzo-forte).

cres.

are his peo - ple, and the sheep of his pas - ture, We

cres. *f*

ritard.

are his peo - ple, and the sheep..... of his pas - ture.

dim.

Allegro.

O go your way in - to his gates, his gates, with thanksgiv-ing, And

O go your way in - to his gates, with thanksgiving, And

f

in - to his courts, his courts with praise, And in - to his courts with praise. Be

in - to his courts, his courts with praise, And in - to his courts with praise.

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "in - to his courts, his courts with praise, And in - to his courts with praise. Be" for the first line and "in - to his courts, his courts with praise, And in - to his courts with praise." for the second line. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *f* (forte) is present at the end of the second line.

thank - ful un - to him, And speak good of his name, Be

Be thank - ful un - to him, And speak good of his name. Be

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "thank - ful un - to him, And speak good of his name, Be" for the first line and "Be thank - ful un - to him, And speak good of his name. Be" for the second line. The music continues with similar rhythmic patterns. Dynamic markings of *f* and *ff* (fortissimo) are visible.

thank - ful un - to him, be thank - ful, and speak good of his name.

thank - ful un - to him, be thank - ful, and speak good of his name.

This musical system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Andantino.
SOPRANO SOLO.

For the Lord is gra-cious, His mer-cy is ev-er-last-ing, and his

This system contains a soprano solo and piano accompaniment. The soprano part is on a single staff with lyrics. The piano accompaniment is on two staves below. The tempo is marked 'Andantino'. The piano part consists of chords in the left hand and a melodic line in the right hand.

truth..... en-dur-e'h from gen-e - ra-tion to gen-e - ra-tion. For the

This system continues the soprano solo and piano accompaniment. The soprano part has a long note followed by lyrics. The piano accompaniment continues with chords and a melodic line. A dynamic marking 'f' (forte) is present in the piano part.

Lord is gra-cious, His mer-cy is ev-er-last-ing, And his

This system contains the first four measures of the piece. It features a vocal line in G-flat major (three flats) and 4/4 time, with lyrics underneath. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

truth en-dur-eth from gen-e-ra-tion to gen-e-ra-tion.

This system contains the next four measures. The vocal line includes a triplet of eighth notes in the second measure. The piano accompaniment continues with chords and moving lines.

Allegro.

Glo-ry be to the Fa-ther, and to the Son,..... and to the

Glo-ry be to the Fa-ther, and to the Son,..... and to the

f

This system contains the final four measures of the piece. It begins with the tempo marking 'Allegro.' and a dynamic marking 'f' (forte). The vocal line has a long note with a fermata over the word 'Son'. The piano accompaniment features a more active bass line.

Ho - ly Ghost; As it was,..... was in the be - gin - ning,

As it was in the be - gin - ning Is

Ho - ly Ghost; As it was in the be - gin - ning,

f

This system contains three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment in G major. Dynamics include *f* (forte) at the end of the first and second vocal phrases.

p Is now and ev - er shall be, *f* Is now and ev - er shall be,

now, and ev - er shall be, shall be, *f*

p Is now and ev - er shall be, Is now and ev - er shall be,

f

This system contains four staves. The top staff is a vocal line in G major with lyrics. The second staff is a vocal line in G major with lyrics. The third staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment in G major. Dynamics include *p* (piano) and *f* (forte).

O BE JOYFUL. CONCLUDED.

293

World with - out end, Is now and ev - er shall be, Is

World with - out end, Is now and ev - er shall be, Is

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics 'World with - out end, Is now and ev - er shall be, Is'. The bottom staff is a piano accompaniment in the same key and time, featuring chords and moving lines. The system concludes with a double bar line.

now and ev - er shall be, World without end, without end, A - men. A - men.

now and ev - er shall be, World without end, without end, A - men, A - men.

This system contains the next two staves. The top staff continues the vocal line with lyrics 'now and ev - er shall be, World without end, without end, A - men. A - men.' and ends with a double bar line. The bottom staff continues the piano accompaniment. The system concludes with a double bar line.

DEPARTED FRIENDS.

GEO. H. RYDER.

Organ.

ritard.

DUET.
SOPRANO & ALTO.

1. Weep no more for friends de - part - ed, Nor de-spair with grief for -
 2. There are lov - ing hearts to cher - ish, There are those who need our
 3. For the joys of earth are bright - er, Than all doubt - ing mor - tals

lorn; But press on - ward firm, true - heart - ed; Watch for
 cheer. Let your heart go out in kind - ness, To the
 know, And the woes of earth seem light - er, If to

heav'n's e - ter - nal morn. There is sad - ness in the
 friends who yet are here; God will care for those who
 God for help we go— Then we'll leave with him the

This system contains the first three measures of the musical score. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef with chords, and a piano accompaniment in bass clef with a melodic line.

part - ing, That must be for man - y years— But how
 left us, We shall meet them o - ver there, For tho'
 fu - ture, And we'll trust his ten - der care, Brighter

This system contains the next three measures of the musical score, continuing the vocal line and piano accompaniment from the first system.

blest will be the meet - ing, Just be - yond this vale of tears.
 he of friends be - reft us, They are safe with him on high.
 scenes are still be - fore us, For his love is ev 'ry - where.

This system contains the final three measures of the musical score on this page, concluding with a double bar line.

CHORUS.

There we'll dwell no more in sor - row, But we'll wait our time to come;

m

There we'll dwell no more in sor - row, But we'll wait our time to come;

m

This system contains the first two lines of the chorus. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part includes a mezzo-forte (*m*) dynamic marking. The lyrics are: "There we'll dwell no more in sor - row, But we'll wait our time to come;"

For it soon will be to - mor - row, And we'll safe - ly rest at home.

For it soon will be to - mor - row, And we'll safe - ly rest at home.

This system contains the second two lines of the chorus. It continues the vocal melody and piano accompaniment. The lyrics are: "For it soon will be to - mor - row, And we'll safe - ly rest at home."

PRAISE YE THE LORD.

297

Allegro moderato.

CLARA H. SCOTT.

SOLO

Bass.

Praise ye the Lord, it is good to sing prais - es,

Organ.

Prais - es un - to our God, for praise is come - ly;

SOPRANO.

The Lord doth build up Je - ru - sa - lem, He gath - er - eth,

ALTO.

TENOR.

The Lord doth build up Je - ru - sa - lem, He gath - er - eth,

BASS.

He gath - er - eth to - geth - er the out - casts of Is - ra - el!

He gath - er - eth to - geth - er the out - casts of Is - ra - el!

This musical system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Tenor/Bass) also with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked 'ff' (fortissimo). The music features a mix of eighth and sixteenth notes, with some rests.

Andante.
m **TRIO.**

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their wounds;

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their wounds;

This musical system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Tenor/Bass) also with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante.' and 'm' (moderato). The music features a mix of eighth and sixteenth notes, with some rests.

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their

He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their

The first system of the musical score consists of three staves. The top two staves are vocal parts in G major (one sharp) with a treble clef. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs). The lyrics are: "He heal - eth the bro - ken, the bro - ken in heart, And bind - eth up their". The music features a melody with eighth and sixteenth notes, and the piano accompaniment provides harmonic support with chords and moving lines.

wounds, And bind - eth, and bind - eth, And bind - eth up their wounds:

wounds, And bind - eth up their wounds:

The second system of the musical score continues the composition. It also consists of three staves. The vocal parts continue the melody, with lyrics: "wounds, And bind - eth, and bind - eth, And bind - eth up their wounds:". The piano accompaniment continues with chords and moving lines. The system includes dynamic markings such as *m* (mezzo-forte) and *rit.* (ritardando). The music concludes with a final chord and a fermata.

Tempo primo.

T. NOR.

Great is the Lord, and of great pow - er, Great is the

BASS.

f

The Lord lift - eth up the weak, The

The Lord lift - eth up the weak, The

f

Lord lift - eth up the weak, He cast-eth the wick - ed down to the ground.

dim. e rit.

Lord lift - eth up the weak, He cast-eth the wick - ed down to the ground.

dim. e rit.

Sing un - to the Lord, the

ff

Sing un - to the Lord, the

f

ff

Lord with thanks-giv - ing, Sing praise up - on the harp un - to our

God; Oh! praise the Lord, O Je - ru - sa - lem, Oh! praise thy God, O

praise thy God, O Zi - - - on. A - -

praise thy God, O Zi - - - on.

m

m

The first system of the musical score is for the song 'Praise Ye The Lord'. It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics 'praise thy God, O Zi - - - on. A - -'. The third staff is a vocal part (Tenor/Bass) with lyrics 'praise thy God, O Zi - - - on.'. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system ends with a repeat sign.

men, a - - men, a - - men, a - men, and a - men.

men, a - - men, a - - men, a - men, and a - men.

f *f*

m *f* *f*

The second system of the musical score continues the song. It also consists of five staves. The top two staves are vocal parts with lyrics 'men, a - - men, a - - men, a - men, and a - men.'. The third staff is a vocal part with lyrics 'men, a - - men, a - - men, a - men, and a - men.'. The bottom two staves are piano accompaniment. The system includes dynamic markings: *f* (forte) and *m* (mezzo-forte). The system ends with a repeat sign.

COME THOU FOUNT.

ANNIE HARRISON.

Arr. by E. O. EXCELL.

Prelude and Interlude.
Andante.

Organ.

SOPRANO OBLIGATO.
Tutti.

1. Come, thou fount of ev - - 'ry bless - ing,
2. Here I'll raise my Eb - - e - ne - zer,
3. Oh, to grace how great a debt - or

ALTO.

1. Oh, come thou fount of of ev - 'ry bless - ing,
2. Yes, here I'll raise my my Eb - e - ne - zer,
3. Yes, oh, to grace how how great a debt - or,

TENOR.

BASS.

Ped.

Tune my heart to sing Thy grace;
Hith - er by thy help I come;
Dai - ly I'm con - strain'd to be;

Oh tune my heart to sing thy grace;
Yes, hith - er by thy help I come;
Yes, dai - ly I'm con - strain'd to be;

Streams of mer - cy nev - er ceas - ing,
And I hope by thy good pleas - ure,
Let thy good - ness, like a fet - ter,

The streams of mer - cy they nev - er ceas - ing,
And ev - er hope by thy good pleas - ure,
Oh, let thy good - ness yes, like a fet - ter,

Call for songs of loud - - est praise;
 Safe - ly to ar rive at home;
 Bind my wand - 'ring heart to thee;

They call for songs of of lond - est praise;
 Yes, safe - ly to ar ar - rive at home;
 Yes, bind my wand - 'ring my heart to thee;

SOLO.

Teach me some me - lo - dious son - net Sang by flaming tongues a - bove,
 Je - sus sought me when a stran - ger, Wand - 'ring from the fold of God,
 Prone to wan - der Lord, I feel it, Prone to leave the God I lo

Praise the mount, I'm fix'd up - on it,
He, to res - - cue me from dan - ger,
Here's my heart, oh, take and seal it,
Oh, praise the mount, I'm I'm fix'd up - on it,
Yes, he to res - - cue my soul from dan - ger,
Yes, here's my heart, oh oh, take and seal it,

Mount of thy re - deem - - ing love.
In - - ter - pos'd his pre - - cious blood.
Seal it for thy courts a - bove.
The mount of thy re - - re - deem - ing love.
He in - ter - pos'd his his pre - cious blood.
Yes, seal it for thy thy courts a - bove.

THE NATIONS WHO ARE SAVED.

WHITTINGTON.

Arr. by W. A. OGDEN.

Recit.

Baritone.

And the cit - y had no need of the sun,

Grave.

Organ. *mp*

neith - er of the moon to shine on it, For the

glo - ry of God did light - en it, and the Lamb is the Light there - of.

p Moderato.

And the na - tions of those who are sav - ed, shall walk in the light of

it, And the kings of the earth shall bring their glo - ry and

hon - or in - to it; And the gates of it shall not be

shut at all by day, For there shall be no night there.

f SOPRANO.
And the na-tions of those who are sav - ed, Shall walk in the

ALTO.
And those who are sav - ed,

TENOR.
f And the sav - ed, Shall walk in the

BASS.
f And the sav - ed, Shall walk in the

light of it, And the kings of the earth shall

And the kings,..... of the earth

light of it, And the kings of the earth shall

bring their glo - ry and hon - or in - to it, And the

bring their glo - ry and hon - or in - to it, And the

This system contains two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clef. The lyrics are: 'bring their glo - ry and hon - or in - to it, And the'. The first vocal staff has a 'p' dynamic marking at the end. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand.

gates of it shall not be shut at all by day, for there shall

gates of it shall not be shut at all by day, for there shall

This system continues the musical piece with two staves of vocal music and two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clef. The lyrics are: 'gates of it shall not be shut at all by day, for there shall'. The first vocal staff has a 'cres.' marking followed by a 'p' dynamic marking. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The system concludes with a 'cres.' marking and a 'p' dynamic marking on the piano accompaniment staves.

be no night there.

be no night there, For there shall be no night there, No

no night..... there, no night there.

night, no night..... there, no night there.

night, no night..... there, no night, no night there.

no night there,

GLORY TO GOD IN THE HIGHEST.

313

II. P. DANKS.

Allegretto.
mf

Soprano. Bless - ed, bless - ed, bless - - ed be the Lord, God, the Lord, God of

Alto.

Tenor. *mf* Bless - ed, bless - ed, bless - - ed be the Lord, God, the Lord, God of

Bass.

Allegretto.
mf

Organ.

Is - - ra - el; for he hath vis - it - ed, and re - deem - ed his

Is - - ra - el; for he hath vis - it - ed, and re - deem - ed his

peo - ple, and hath rais - ed up a might - y sal - va - tion for

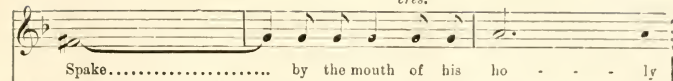
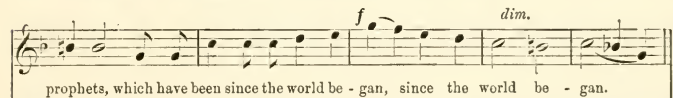
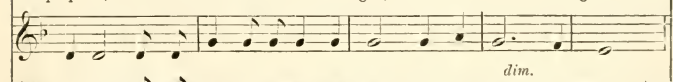
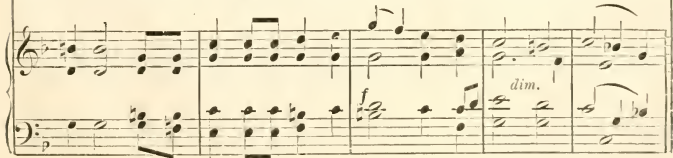
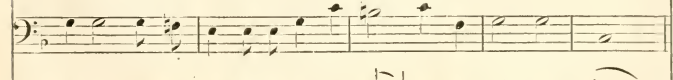
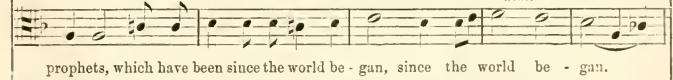
peo - ple; and hath rais - ed up a might - y sal - va - tion for

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major.

us, in the house of his ser - vant, his ser - vant Da - vid: As he

us, in the house of his ser - vant, his ser - vant Da - vid:

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The music continues in 4/4 time and G major.

cres.*cres.**cres.**f**dim.**dim.**dim.*

mf

Bless - ed, bless - ed, bless - ed be the Lord, God, the Lord, God of

mf

Bless - ed, bless - ed, bless - ed be the Lord, God, the Lord, God of

Is - ra - el;

Is - ra - el; For un - to us a child is born;

BASS SOLO.

mf

un - to us a Son is giv'n, and the

gov - ern - ment shall be up - on his shoul -

TUTTI.

f And his name shall be call - ed, shall be call - ed Won - der - ful!

f - ders. And his name shall be call - ed, shall be call - ed Won - der - ful!

Coun - sel - or! The might - y God! The ev - er - last - ing Fa - ther! the

Coun - sel - or! The might - y God! The ev - er - last - ing Fa - ther! the

This system contains the first two staves of music. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment in G major. The lyrics are: 'Coun - sel - or! The might - y God! The ev - er - last - ing Fa - ther! the'.

Prince of Peace! *ff* Glo - ry be to God on high!..... *mp* And on

on high! *ff* *mp*

Prince of Peace! Glo - ry be to God on high! on high! And on

This system contains the next two staves of music. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment in G major. The lyrics are: 'Prince of Peace! *ff* Glo - ry be to God on high!..... *mp* And on on high! *ff* *mp* Prince of Peace! Glo - ry be to God on high! on high! And on'.

cres.

earth, peace, good will tow'rd men, good will tow'rd men;
will..... tow'rd men;
cres.
earth, peace, good will tow'rd men, good will tow'rd men;

ff

Glo - ry to God in the high - est, in the high - est!
ff
Glo - ry to God in the high - est, in the high - est!
ff

I WILL EXTOL THEE.

E. O. EXCELL.

Andantino.
SOLO.

Soprano.

I will ex-tol thee, my God. O King, and I will

bless thy ho - ly name; Ev - 'ry day will I bless

thee, my God, and I..... will praise thy name for - ev - er - more.

I WILL EXTOL THEE. CONTINUED.

321

Moderato.
SOPRANO.

Great is the Lord, our God, Great is the Lord, our God;

ALTO,

TENOR.

Great is the Lord, Great is the Lord;

BASS.

Great is the Lord, our God, and great - ly to be prais - ed;

Great is the Lord, and great - ly to be prais - ed;

Great is the Lord, our God, Great is the Lord, our God;

Great is the Lord, Great is the Lord;

f

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Bass) in G major, 4/4 time. The fourth staff is the piano accompaniment, starting with a forte (*f*) dynamic. The lyrics are: 'Great is the Lord, our God, Great is the Lord, our God;' followed by 'Great is the Lord, Great is the Lord;'.

rit.

Great is the Lord, our God, and great - ly to be prais - ed.

rit.

Great is the Lord, and great - ly to be prais - ed.

rit. - - - - -

This system contains the next four staves. It begins with a *rit.* (ritardando) marking. The lyrics continue: 'Great is the Lord, our God, and great - ly to be prais - ed.' followed by 'Great is the Lord, and great - ly to be prais - ed.' The piano accompaniment features a *rit.* marking in the final measure of the system.

I WILL EXTOL THEE. CONTINUED.

323

Andantino.

1st time TENOR SOLO, 2d time TENOR and ALTO DUO.

One.....gen-e - ra - tion..... shall praise..... thy

TENOR.

ALTO.

One gen - e - ra - tion shall praise thee, O Lord, shall praise thee, O Lord, thy

Andantino.

works,..... shall praise.....thy works.....

works they shall praise, they shall praise thee, O Lord, thy works they shall praise

to..... an oth - er,..... And they..... shall de -

to an - oth - er, to an - oth - er, And they shall de - clare, de -

I WILL EXTOL THEE. CONTINUED.

clare,..... and they..... shall de - clare,..... and
 clare all thy works, and they shall de - clare, de - clare all thy works, and

The first system of the musical score consists of three measures. The vocal line (treble clef) and piano accompaniment (grand staff) are in G major. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) in the piano part.

they..... shall de - clare, thy might - - - y acts.....
ad lib.
 they shall declare, de - clare, declare thy might - - - y acts.....
ad lib.

The second system continues the musical piece. It features a vocal line and piano accompaniment. The piano part includes a section marked *ad lib.* (ad libitum) where the accompaniment becomes more fluid. Dynamics include *sf* and *ad lib.*

Moderato.

All thy works shall praise thee, O Lord, All thy works shall
 All thy works shall praise thee, All thy works shall

The third system is marked *Moderato*. It features a vocal line and piano accompaniment in 4/4 time. The piano part includes a section marked *f* (forte) where the accompaniment becomes more robust. Dynamics include *f*.

praise thee, O Lord; All thy works shall praise thee, O Lord, And thy

praise thee; All thy works shall praise thee, And thy

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major, with lyrics 'praise thee, O Lord; All thy works shall praise thee, O Lord, And thy'. The third staff is a vocal part in D major, with lyrics 'praise thee; All thy works shall praise thee, And thy'. The bottom staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

saints, thy saints shall bless thee; All thy works shall

saints, thy saints shall bless thee; All thy works shall

The second system of the musical score consists of four staves. The top two staves are vocal parts in G major, with lyrics 'saints, thy saints shall bless thee; All thy works shall'. The third staff is a vocal part in D major, with lyrics 'saints, thy saints shall bless thee; All thy works shall'. The bottom staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand. The system concludes with a double bar line.

praise thee, O Lord, All thy works shall praise thee, O Lord;

praise thee, All thy works shall praise thee;

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: "praise thee, O Lord, All thy works shall praise thee, O Lord;" for the first line, and "praise thee, All thy works shall praise thee;" for the second line. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee; Thy

All thy works shall praise thee, and thy saints, thy saints shall bless thee;

The second system of the musical score also consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for the piano accompaniment. The music continues in G major and 4/4 time. The lyrics are: "All thy works shall praise thee, O Lord, and thy saints, thy saints shall bless thee; Thy" for the first line, and "All thy works shall praise thee, and thy saints, thy saints shall bless thee;" for the second line. The piano accompaniment continues with similar melodic and harmonic patterns, ending with a final chord marked with a forte (f) dynamic.

First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "saints shall bless thee; A - men, a-men, a - men; Thy". The second staff continues the vocal line with lyrics: "Thy saints shall bless thee; A - men, a-men, a - men;". The third staff is a vocal line with lyrics: "Thy saints shall bless thee; A - men, a-men, a - men, a - men;". The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

saints shall bless thee; A - men, a-men, a - men; Thy

Thy saints shall bless thee; A - men, a-men, a - men;

Thy saints shall bless thee; A - men, a-men, a - men, a - men;

Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "saints shall bless thee; A - men, a - men, a - men.". The second staff continues the vocal line with lyrics: "Thy saints shall bless thee;". The third staff is a vocal line with lyrics: "Thy saints shall bless thee; A - men, a - men, a - men.". The fourth and fifth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

saints shall bless thee; A - men, a - men, a - men.

Thy saints shall bless thee;

Thy saints shall bless thee; A - men, a - men, a - men.

THERE IS A FOUNTAIN FILL'D WITH BLOOD.

A. BEIRLY.

Andante e legato.

Organ. *m* *rall.*

SOLO.

There is a fount - ain fill'd with blood, Drawn from Im -

man - uel's veins; And sin - ners plunged beneath that flood, Lose all their

guilt - - y stains: The dy - ing thief re - joiced to see That

foun-tain in his day;..... And there may I,..... tho' vile as

he,..... Wash all my guilt, wash all my guilt a - way.....

ad lib.
sfz *dim.* *rit.*

Moderato.
SOPRANO.

E'er since, by faith, I saw the stream, Thy flow - ing wounds sup -
Thy

ALTO.
TENOR.
BASS.

Moderato.
m

- ply, Re - deem - ing love has been my theme, And
 wounds sup - ply,
 ply, Re - deem - ing love has been my theme, And

This system contains four staves. The first two are vocal staves (treble and bass clef) with lyrics. The third is a piano accompaniment staff (treble and bass clef). The fourth is a grand staff (treble and bass clef) for piano accompaniment. The music is in 4/4 time and G major. The lyrics are: '- ply, Re - deem - ing love has been my theme, And wounds sup - ply, ply, Re - deem - ing love has been my theme, And'.

shall be till I die, And shall be till I die;
 shall be till I die, And shall be till I die;

This system contains four staves. The first two are vocal staves (treble and bass clef) with lyrics. The third is a piano accompaniment staff (treble and bass clef). The fourth is a grand staff (treble and bass clef) for piano accompaniment. The music is in 4/4 time and G major. The lyrics are: 'shall be till I die, And shall be till I die; shall be till I die, And shall be till I die;'.

THERE IS A FOUNTAIN FILL'D, ETC. CONTINUED.

331

SOPRANO or TENOR SOLO.

First system of the musical score. It features a vocal line (Soprano or Tenor Solo) and a piano accompaniment. The vocal line begins with a melodic phrase marked 'm' (mezzo-forte). The piano accompaniment consists of chords in the right hand and single notes in the left hand, also marked 'm'. The lyrics are: "E'er since, by faith, I saw the stream Thy flow - ing wounds sup -".

Second system of the musical score. The vocal line continues with a melodic phrase marked 'm'. The piano accompaniment features chords in the right hand and a moving line in the left hand, marked 'm'. The lyrics are: "ply, Re - deem - ing love has been my theme, And".

Third system of the musical score. The vocal line begins with a melodic phrase marked 'f' (forte), followed by a phrase marked 'rit.' (ritardando). The piano accompaniment features chords in the right hand and a moving line in the left hand, marked 'f' and 'rit.'. The lyrics are: "shall be till I die, And shall be till I die." The system ends with a repeat sign.

*Andante.**Allo. Moder.*

When this poor lisp - ing, stamm'ring tongue Lies si - lent in the grave, Then

When this poor lisp - ing, stamm'ring tongue Lies si - lent in the grave Then

p *m*

p *m*

Allo. Moder.

p *m*

This system contains two vocal staves (Soprano and Alto) and a piano accompaniment. The tempo changes from Andante to Allo. Moder. The lyrics are: "When this poor lisp - ing, stamm'ring tongue Lies si - lent in the grave, Then". The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *m*.

in a no - bler, sweet - er song, I'll sing thy pow'r, thy

I'll sing thy pow'r,

in a no - bler, sweet - er song, I'll sing thy

m *m*

This system continues the vocal and piano parts. The lyrics are: "in a no - bler, sweet - er song, I'll sing thy pow'r, thy". The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *m* and *m*.

THERE IS A FOUNTAIN FILL'D, ETC.

CONCLUDED.

333

First system of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "pow'r to save, Then in a no - bler, sweet - er song, I'll". The piano part includes a forte (*f*) dynamic marking.

Second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "sing thy pow'r to save. A - men, a - - - men." The piano part includes a piano (*p*) dynamic marking and a mezzo-forte (*m*) dynamic marking. There are also markings for "rall." (rallentando) in the piano part.

HEARKEN, O LORD.

MACKENZIE.

Arr. by W. A. O.

Adagio.

Organ.

The organ introduction is in 4/4 time, key of B-flat major. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

BASS SOLO.

Hear - en, O Lord, to my pe - ti - tion, And in - cline thine ear, In -

The first system of the hymn features a bass solo in the lower register of the bass staff. The piano accompaniment consists of chords in the right hand and single notes or simple chords in the left hand, supporting the vocal line.

cline thine ear, O Lord, O Lord, *f* Speed - i - ly make

The second system continues the hymn. The bass solo part includes a dynamic marking of *f* (forte) for the final phrase. The piano accompaniment continues with harmonic support for the vocal melody.

HEARKEN, O LORD. CONTINUED.

335

SOLO.

an - swer, Speed - i - ly make an - swer,

SOPRANO.

ALTO. Speed - i - ly make an - swer, Speed - i - ly make

TENOR Speed - i - ly make an - swer, Speed - i - ly make

BASS.

The first system of the musical score features five vocal staves (Soprano, Alto, Tenor, Bass, and a Solo part) and a piano accompaniment. The Solo part is marked 'SOLO.' and begins with a melodic line. The vocal parts enter with the lyrics 'an - swer, Speed - i - ly make an - swer,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

For my heart is faint.

an - swer, For my heart is faint.

rit.

an - swer, For my heart is faint.

rit.

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics 'For my heart is faint.' and 'an - swer, For my heart is faint.'. The piano accompaniment continues with harmonic support. The system concludes with a 'rit.' (ritardando) marking, indicating a gradual deceleration of the tempo.

SOPRANO.

ALTO.

TENOR.

BASS.

Teach me to do thy will; Show me the

Teach me to do, to do thy will; Show me the

Teach me thy will;

Teach me to do,..... teach me to do thy will;

way, the way to walk in, to

way..... to walk..... in, to walk in,

Show me the way to walk in, to walk in,

Show me the way..... to walk in, to

First system of the musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "walk in, For thou art my God, for thou art my to walk in, For thou art my God, for thou art my walk in,". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

walk in, For thou art my God, for thou art my
to walk in, For thou art my God, for thou art my
walk in,

Second system of the musical score. It continues with five staves. The lyrics are: "God, Thy spir - it is good, thy spir - it is God, Thou art my God, Thy spir - it is good, thy spir - it is". The piano accompaniment continues with the same eighth-note pattern, now featuring some chords in the right hand.

God, Thy spir - it is good, thy spir - it is
God, Thou art my God, Thy spir - it is good, thy spir - it is

HEARKEN, O LORD. CONTINUED.

SOLO OBLIGATO.

good, Thy Spir - it is good;..... Heark - en, O

Thy Spir - it is good, for thou,

good, Thy Spir - it is good, for thou,

(Piano accompaniment)

(Solo Obligato: Treble and Bass clefs with a slur over the first measure)

Lord, to my pe - ti - - tion,..... In - cline thine

thou art my God, thy Spir - it is good.

thou art my God, thy Spir - it is good.

(Piano accompaniment)

ear, in - cline thine ear; O Lord...

In - cline thine ear, in - cline thine ear; O

In - cline thine ear, in - cline thine ear; O

This system contains five staves. The first staff is a bass line with lyrics 'ear, in - cline thine ear; O Lord...'. The second staff is a treble line with lyrics 'In - cline thine ear, in - cline thine ear; O'. The third staff is a bass line with lyrics 'In - cline thine ear, in - cline thine ear; O'. The fourth and fifth staves are a piano accompaniment consisting of a treble and a bass line.

O Lord,... speed - i - ly make an - swer, for my heart is

Lord, O Lord,

Lord, O Lord,

This system contains five staves. The first staff is a bass line with lyrics 'O Lord,... speed - i - ly make an - swer, for my heart is'. The second staff is a treble line with lyrics 'Lord, O Lord,'. The third staff is a bass line with lyrics 'Lord, O Lord,'. The fourth and fifth staves are a piano accompaniment consisting of a treble and a bass line.

faint. O Lord,...
 Speed - i - ly make an - swer, for my heart is faint, O
 Speed - i - ly make an - swer, for my heart is faint, O

This system contains the first vocal and piano entries. It features a bass line with a fermata, followed by vocal staves with lyrics and piano accompaniment in treble and bass clefs.

..... Heark - en to me..... and *rit.* in - cline thine ear.
 Lord, Heark-en, Lord, In - cline thine ear.
 Lord, Heark-en, Lord, In - cline thine ear.

This system continues the piece with a 'rit.' (ritardando) marking. It includes vocal staves with lyrics and piano accompaniment, concluding with a double bar line and repeat signs.

COME, HOLY SPIRIT.

341

A. BEIRLY.

Andante. *f* *ff* *rall.*

Organ.

The organ introduction is in 4/4 time, key of B-flat major. It begins with a half note B-flat in the right hand and a half note B-flat in the left hand. The melody in the right hand is: B-flat (half), A (quarter), G (quarter), F (half). The left hand accompaniment consists of a steady eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat.

SOPRANO SOLO.

m

Come, ho - ly Spir - it, heav'n - ly Dove, With all thy quick -'ning

The soprano solo begins with a half note B-flat, followed by quarter notes A, G, and F. The piano accompaniment in the right hand consists of chords: B-flat (half), A (quarter), G (quarter), F (half). The left hand accompaniment consists of a steady eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat.

m *ff*

powers, Kin - dle a flame of sa - cred love, In

The soprano solo continues with a half note B-flat, followed by quarter notes A, G, and F. The piano accompaniment in the right hand consists of chords: B-flat (half), A (quarter), G (quarter), F (half). The left hand accompaniment consists of a steady eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat.

COME, HOLY SPIRIT. CONTINUED.

these cold hearts of ours; Kin - dle a flame of

si - - cred love, In these cold hearts, In these cold hearts of ours.

Moderato. Sostenuto.
DUET. SOPRANO or TENOR.

In vain we tune our for - mal songs, In

ALTO.

The first system of the musical score consists of three staves. The top staff is a vocal line in G-flat major (three flats) and 4/4 time, with lyrics 'vain, in vain we strive to rise;'. The middle staff is a vocal line in the same key and time, with lyrics 'vain, in vain we strive to rise;'. The bottom staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and a more active treble line with chords and single notes.

vain, in vain we strive to rise;

The second system of the musical score consists of three staves. The top staff is a vocal line in G-flat major and 4/4 time, with lyrics 'Ho - san - nas lan - guish on..... our tongues, And'. The middle staff is a vocal line in the same key and time, with lyrics 'Ho - san - nas lan - guish on..... our tongues, And'. The bottom staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and a more active treble line with chords and single notes. A forte (f) dynamic marking is present at the beginning of the piano part.

f Ho - san - nas lan - guish on..... our tongues, And

The third system of the musical score consists of three staves. The top staff is a vocal line in G-flat major and 4/4 time, with lyrics 'our de - vo - tion dies, And our de -'. The middle staff is a vocal line in the same key and time, with lyrics 'our de - vo - tion dies, And our de -'. The bottom staff is a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and a more active treble line with chords and single notes.

our de - vo - tion dies, And our de -

COME, HOLY SPIRIT. CONTINUED.

vo - tion dies; Ho - san - nas lan guish

m

This system contains the first three measures of the piece. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'vo - tion dies; Ho - san - nas lan guish'. A mezzo-forte (*m*) dynamic marking is present above the second measure.

on..... our tongues, And our de - vo - tion

p

This system contains measures four through seven. The vocal melody continues with the lyrics 'on..... our tongues, And our de - vo - tion'. The piano accompaniment features a steady eighth-note pattern in the left hand. A piano (*p*) dynamic marking is placed above the fifth measure.

dies, And our de vo - tion dies.

rall.

This system contains the final three measures of the piece. The vocal melody concludes with the lyrics 'dies, And our de vo - tion dies.'. The piano accompaniment also concludes. A *rall.* (rallentando) marking is placed above the final measure of the vocal line and below the final measure of the piano line.

See how we grov - el

See how we grov - el

f *rall.* *tempo.*

here be - low, Fond of these earth ly,

here be - low, Fond of these earth ly,

m *cres.*

COME, HOLY SPIRIT. CONTINUED.

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for the vocal parts are: "earth - ly toys; Our souls, our souls,..... how". The piano part features a series of chords in the right hand and a single note in the left hand. Dynamic markings include *ff* (fortissimo) and *f moderato.* (f, moderato).

Second system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for the vocal parts are: "heav-i - ly they go, To reach, to reach e - ter - nal joys.". The piano part continues with chords and single notes. Dynamic markings include *ff* (fortissimo), *m moderato.* (m, moderato), and *rit.* (ritardando).

COME, HOLY SPIRIT. CONCLUDED.

347

Andante.

Come, ho-ly Spir - it, heav'nly Dove, With-all thy quick'ning quick'ning powers;

Come, ho-ly Spir - it, heav'nly Dove, With-all thy quick'ning powers;

Come, ho-ly Spir - it, heav'nly Dove, With-all thy quick'ning powers;

Come, ho-ly Spir - it, heav'nly Dove, With-all thy quick'ning powers;

m Andante.

m

m *f* *rall.*

Come, shed a-broad a Sav-ior's love, And that shall kin-dle ours.

m *f* *rall.*

Come, shed a broad a Sav-ior's love, And that shall kin-dle ours.

m *f* *rall.*

m *f* *rall.*

m *f* *rall.*

O PRAISE THE LORD.

JOHN R. SWENEY.

Moderato.

f

Soprano. *f*

O praise the Lord, all ye na - tions! Praise him, praise him,

Alto.

Tenor. *f*

O praise the Lord, all ye na - tions! Praise him, praise him,

Bass.

Organ. *f*

f

all ye peo - ple! O praise the Lord, O praise the Lord,

f

all ye peo - ple! O praise the Lord, O praise the Lord,

O PRAISE THE LORD. CONTINUED.

349

Moderato.

m DUET. SOPRANO & ALTO.

Praise him, praise him all ye peo - ple! O..... give

Praise him, praise him all ye peo - ple!

thanks..... un - to..... the Lord!.....

O..... give thanks..... un - to..... the

This system contains the first three measures of the piece. It features a vocal melody in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'O..... give thanks..... un - to..... the'.

Lord!..... Sound..... his praise from

This system contains measures 4 through 7. It includes a vocal melody, piano accompaniment, and a bass line. A forte (*f*) dynamic marking is placed above the vocal staff at the beginning of measure 5. The lyrics are 'Lord!..... Sound..... his praise from'.

shore..... to shore!..... Praise him, O

This system contains measures 8 through 11. It includes a vocal melody, piano accompaniment, and a bass line. The lyrics are 'shore..... to shore!..... Praise him, O'.

praise him for ev - er - er - more!.....

A tempo.
TUTTI.

O praise the Lord, all ye na - tions! Praise him, praise him

A tempo.
f

O PRAISE THE LORD. CONTINUED.

peo - ple! Praise him, praise him all ye peo - ple! Praise him,

peo - ple! Praise him, praise him all ye peo - ple! Praise him,

Praise him

Praise him all ye nations! For his mer - ci - ful kindness, For his mer - ci - ful

Praise him all ye nations!

kind - ness, For his mer - ci - ful kind - ness is great tow'rd us; And the

For his mer - ci - ful kind - ness is great tow'rd us; And the

This musical system consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The first vocal staff has lyrics: 'kind - ness, For his mer - ci - ful kind - ness is great tow'rd us; And the'. The second vocal staff has lyrics: 'For his mer - ci - ful kind - ness is great tow'rd us; And the'. The piano accompaniment features chords in the right hand and single notes in the left hand.

truth of the Lord, And the truth of the Lord, And the truth of the Lord en -

truth of the Lord, And the truth of the Lord, And the truth of the Lord en -

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics for the first vocal staff are: 'truth of the Lord, And the truth of the Lord, And the truth of the Lord en -'. The lyrics for the second vocal staff are: 'truth of the Lord, And the truth of the Lord, And the truth of the Lord en -'. The piano accompaniment continues with similar harmonic support.

O PRAISE THE LORD. CONCLUDED.

dur - eth for - ev - er. A - men, a - men; Hal - le -

dur - eth for - ev - er. A - men, a - men; Hal - le -

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one treble, one alto). The bottom two staves are piano accompaniment (one treble, one bass). The lyrics are: 'dur - eth for - ev - er. A - men, a - men; Hal - le -'.

lu-jah, hal - le - lu-jah, hal - le - lu-jah, a - men; A - men, a - men.

Amen, a-men, a-men, a-men.

lu-jah, hal - le - lu-jah, hal - le - lu-jah, a - men; Amen, a-men, a-men, a-men.

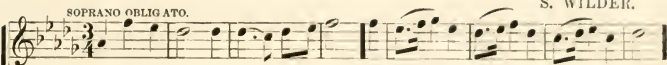
The second system of the musical score also consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics are: 'lu-jah, hal - le - lu-jah, hal - le - lu-jah, a - men; A - men, a - men.' followed by 'Amen, a-men, a-men, a-men.' and then 'lu-jah, hal - le - lu-jah, hal - le - lu-jah, a - men; Amen, a-men, a-men, a-men.'

FROM EVERY STORMY WIND THAT BLOWS.

355

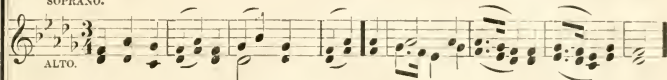
S. WILDER.

SOPRANO OBLIGATO.



1. From ev-ry storm-y wind that blows, From ev - 'ry swell-ing tide of woes,
2. There is a place, where Je - sus sheds The oil of glad-ness on our heads,—
3. There is a scene where spir - its blend, Where friend holds fel - low - ship with friend;
4. Oh, let my hand for - get her skill, My tongue be si - lent, cold, and still,

SOPRANO.

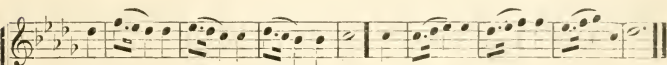


1. From ev-ry storm-y wind that blows, From ev - 'ry swell - ing tide of woes,
2. There is a place where Je - sus sheds The oil of glad - ness on our heads;
3. There is a scene where spir - its blend, Where friend holds fel - low - ship with friend;
4. Oh, let my hand for - get her skill, My tongue be si - lent, cold, and still,

TENOR.



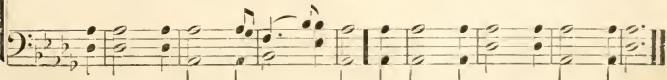
BASS.



There is a calm, a sure retreat;— 'Tis found be - neath the mer - cy seat.
 A place, than all be - side, more sweet; It is the blood-bought mer - cy seat.
 Tho' sun - der'd far, by faith they meet Around one com - mon mer - cy seat.
 This bound-ing heart for - get to beat, If I for - get the mer - cy seat!



There is a calm, a sure retreat;— 'Tis found be - neath the mer - cy - seat.
 A place, than all be - side more sweet; It is the blood-bought mer - cy - seat.
 Tho' sun - der'd far, by faith they meet A - round one com - mon mer - cy - seat.
 This bound-ing heart for - get to beat, If I for - get the mer - cy - seat.



ONE SWEETLY SOLEMN THOUGHT.

Andante.

R. S. AMBROSE.

Soprano. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Alto. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Tenor. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Bass. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

Organ. *One sweet-ly sol-ern tho't, Comes to me o'er and o'er, I am near-er*

home to-day, Than I've ev - er been before; Near-er my Fa-ther's house, Where the

home to-day, Than I've ev - er been before; Near-er my Fa-ther's house, Where the

man - y man-sions be, Near - er the great white throne, Near - er the crys - tal

man - y man-sions be, Near - er the great white throne, Near - er the crys - tal

cres. *f* *p*

This system contains the first two staves of music. The vocal staves (soprano and alto) have lyrics. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *cres.*, *f*, and *p*.

sea. Near - er the bounds of life, Where we lay our bur - den down,

sea. Near - er the bounds of life, Where we lay our bur - den down,

p

This system contains the next two staves of music. The vocal staves continue the lyrics. The piano accompaniment continues with a grand staff. Dynamics include *p*.

Near - er leav - ing the cross, Near - er gain - ing the crown.

Near - er leav - ing the cross, Near - er gain - ing the crown.

This system contains two staves of vocal melody and two staves of piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal parts are in a soprano and alto register, while the piano accompaniment is in a lower register.

SOPRAANO SOLO.

But lying darkly be - tween, Winding a-down thro' the night,

This system features a Soprano Solo in the upper staff, with piano accompaniment in the lower staves. The key signature remains three flats, and the time signature is 6/4. The piano accompaniment includes a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

Is the si - lent, unknown stream, That leads at last to the light.

This system continues the piano accompaniment from the previous system, featuring the same melodic and harmonic textures in the right and left hands.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "Fa - ther, be near when my feet Are slip - ping o'er the brink; For it". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *m* (mezzo) is present at the beginning of both vocal staves.

Fa - ther, be near when my feet Are slip - ping o'er the brink; For it

Second system of the musical score, continuing from the first. It also consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "may be I am near - er 'home, Near - er now than I think." The piano part continues with the same accompaniment pattern. A dynamic marking of *m* is present at the beginning of the vocal staves. The system concludes with a double bar line.

may be I am near - er 'home, Near - er now than I think.

GIVE ALMS.

Solo, Anon.
 Quartet, by A. B.

Moderato.

Organ.

TENOR or SOPRANO SOLO.

Give alms of thy goods, give alms of thy goods, And nev-er turn thy

face from an - y poor man; And then the face, the face of the Lord shall

not be turn'd a - - way, shall not be turn'd a - way, a

m

way from thee,..... shall not be turned. the

m

m

ad lib.

face of the Lord shall not be turn-ed a - way..... from thee.....

colla voce.

prall. dim.

QUARTETTE or CHORUS.

m SOPRANO. *f*

Give alms of thy goods, give alms of thy goods, and nev - er turn thy

ALTO. *f*

Give alms of thy goods, give alms of thy goods, and nev - er turn thy

m TENOR. *f*

Give alms of thy goods, give alms of thy goods, and nev - er turn thy

BASS. *f*

m

face from an - y poor..... man; And then the

face from an - y poor..... man; And then the

This musical system consists of four staves. The top two staves are vocal parts in G major (one sharp) with a 4/4 time signature. The lyrics 'face from an - y poor..... man; And then the' are written below the notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Dynamics include a forte (f) marking at the beginning of the second vocal staff.

face, the face of the Lord shall not be turn - ed a -

face, the face of the Lord shall not be turn - ed a -

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics 'face, the face of the Lord shall not be turn - ed a -' are repeated on both the vocal staves. The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

rall. - - - *p tempo.* *f* *p*

way from thee. Shall not be turn - ed, shall not be

rall. - - -

way from thee.

rall. *p tempo.* *f* *p*

f *rall.*

turn - ed, be turn - - - ed a - way from thee.

rall.

Shall not be turn - ed a - way from thee.

f *rall.*

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The second system also has a vocal line and piano accompaniment. The music is in 2/4 time and features various dynamics and tempo markings. The lyrics are written below the vocal staves.

Expressive.

E. O. EXCELL.

Soprano. 1. The day is past and o - ver, All thanks, O Lord, to

Alto. 2. The - joys of day are o - ver, I lift my heart to

Tenor. 3. Be thou my soul's pre - serv - er, O God, for thou dost

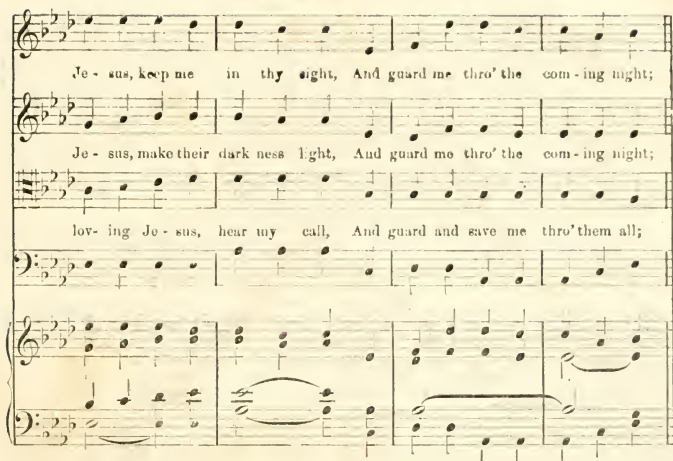
Bass.

Organ.

thee; I pray thee now that sin - less The hours of dark may be; O

thee; And pray thee that of - fence-less The hours of gloom may be; O

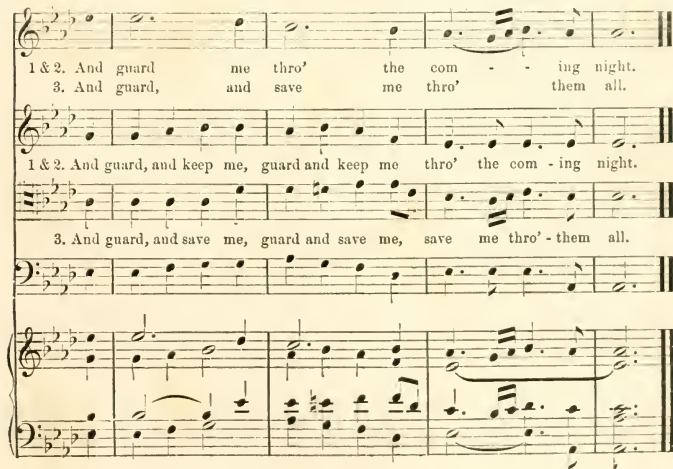
know How man - y are the per - ils Thro' which I have to go; O



Je - sus, keep me in thy sight, And guard me thro' the com - ing night;

Je - sus, make their dark ness light, And guard me thro' the com - ing night;

lov - ing Je - sus, hear my call, And guard and save me thro' them all;



1 & 2. And guard me thro' the com - - ing night.
3. And guard, and save me thro' them all.

1 & 2. And guard, and keep me, guard and keep me thro' the com - ing night.

3. And guard, and save me, guard and save me, save me thro' - them all.

SOLO or UNISON.

Soprano.

1. O Par - a-dise, O Par - a-dise! Who doth not crave for rest! Who
 2. O Par - a-dise, O Par - a-dise! 'Tis wea - ry wait-ing here; I
 3. O Par - a-dise, O Par - a-dise! I want to sin no more; I

Organ.

would not seek the hap - py land Where they that lov'd are blest?
 long to be where Je - sus is, To feel, to see no near;
 want to be as pure on earth As on thy spot-less shore,

REFRAIN.

Where loy - al hearts and true Stand ev - er in the light, All

Where loy - al hearts and true Stand ev - er in the light, All

rap - ture thro' and thro', In God's..... most ho - ly sight.

rap - ture, rap - ture thro' and thro', In God's most ho - ly sight.



2

14-8

15



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